THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE COMPLETE HISTORY



SHADA, DIMENSIONS IN TIME, THE CURSE OF FATAL DEATH AND TIME CRASH











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EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN
WITH THANKS TO CHRIS CHIBNALL, PAUL CONDON, RUSSELL T DAVIES, NIALL DORAN, JAMES DUDLEY, MARTHA GAVIN, DEREK HANDLEY, CLAYTON HICKMAN, DAVID J HOWE, NIC HUBBARD, ANDREW MARTIN, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, JON PREDDLE, EDWARD RUSSELL, GARY RUSSELL, JIM SANGSTER, TOM SPILSBURY, MATT STREVENS, JO WARE, BBC WALES, BBC STUDIOS AND BBC.CO.UK
MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Studios, UK Publishing:
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority,
Marketing and Distribution:
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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Welcome

You hold in your hands the final volume of *Doctor Who – The Complete History*, the largest and most detailed reference work on the making of *Doctor Who* ever published in book form.

Our coverage of all of the 'official' televised adventures concluded in the preceding Volume 89, so what's in this volume? Within these pages you will find information about the making of four *Doctor Who* stories that are of debatable canonicity, something that really just comes down to personal preference.

Shada [1980 – see page 6] is the Fourth Doctor story that almost was, half made and then abandoned due to industrial action at the BBC.

For the 30th anniversary of *Doctor Who*, at a time when the series was no longer in regular production, *Dimensions in Time* [1993 – see page 54] is a fast-moving mini-adventure produced as part of the *Children in Need* charity telethon. The story manages to pack in five Doctors, a multitude of monsters and companions, as well as crossing over with the BBC's other long-running drama, *EastEnders*.

The Curse of Fatal Death [1999 – see page 98], produced for the *Comic Relief* fundraising evening, is the most obviously non-canonical of the four stories in this volume, being made as an affectionate spoof of the series.

Time Crash [2007 – see page 132] is another *Children in Need* special mini-adventure, that sees the Tenth Doctor meeting his fifth incarnation.

In the preceding 89 volumes of *Doctor Who – The Complete History*, we have examined the creation and production of each and every one of the 276 broadcast *Doctor Who* adventures, from our initial encounter with the First Doctor in *100,000 BC* [1963 – see Volume 1] up to and including the final appearance of the Twelfth Doctor in *Twice Upon a Time* [2017 – see Volume 89].

The history is now as complete as we were able to make it but, of course, *Doctor Who* continues... Already Jodie Whittaker has made her début as the Thirteenth Doctor and is embarking on a new series of adventures with new companions, encountering new aliens, monsters and villains, on previously unseen distant worlds. Doctors may come and go, but *Doctor Who* never ends.

John Ainsworth – Editor

Below: A new beginning with the Thirteenth Doctor.




POLICE PUBLIC BOX
'DOCTORS MAY COME AND GO,
BUT DOCTOR WHO NEVER ENDS.'



SHADA

Visiting Cambridge, the Doctor and Romana discover that the ruthless Skagra is eager to acquire an ancient book possessed by retired Time Lord Professor Chronotis. The book is the key to locating 'Shada', which in turn will allow Skagra to control the universe.





'SHADA IS VERY DEFINITELY INTENDED TO BE AN OFFICIAL DOCTOR WHO STORY.'

Introduction

So far, this collection has covered *Doctor Who* stories that were broadcast on BBC Television. You don't necessarily have to look at it this way but, broadly, these are considered to be 'official' *Doctor Who*. In narrative terms, they are supposed to occupy the same fictional universe. It can be argued that some spin-off media is not part of the same fictional universe, either because it deviates too wildly from how we expect the series to be, or because it contradicts what happened on TV.

Shada hovers somewhere in between. It was very definitely intended to be an official *Doctor Who* story – the six-part finale to the 1979/80 series – but, owing to industrial action, it was never completed. Because it was never shown, scenes from the story were subsequently used in *The Five Doctors* [1983 – see Volume 37] to represent the Fourth Doctor, played by Tom Baker, who didn't wish to return to the series at that point.



Left: Romana debates the canonicity of *Shada* with K9.

Since then, there have been a number of attempts to complete *Shada*: combining the completed scenes with new material.

So, does *Shada* count? The scenes in *The Five Doctors* could, after all, be considered to be changes to established history. This idea has become a big part of *Doctor Who* since its return in 2005. The Time War originally necessitated that there were no Daleks or Time Lords at any point in time and space – presumably relegating stories that involve them to some inaccessible timeline. The crack in time in the 2010 series, apparently swallowed up the human race's encounters with aliens – or, at the very least Amy Pond's perception of them.

What makes the issue more problematic is that there are now a number of slightly different accounts of this story. None of them is exactly what we would have seen if the serial had been completed in 1980 by its original writer, director and producer.

Does this matter? It's probably a personal choice whether you choose to bracket *Shada* together with all of broadcast *Doctor Who*. Often it is, simply because it contains extensive footage of both Tom Baker and Lalla Ward (Romana) that was recorded at the time. It is also valued because it was written by the highly regarded Douglas Adams.

Obviously, none of *Doctor Who* is 'real', and it's up to fans if they want to make a distinction between the relative merits – or coherence – of stories that aren't strictly a part of the TV series. ■

PART ONE

A group of scientists has gathered at the Think Tank space station. [1] But one of them, Skagra, has an ulterior purpose. He drains the other scientists' minds into a floating sphere and departs with it in a shuttle, leaving the scientists to stumble about mindlessly.

Chris Parsons is a postgraduate student at Cambridge. He visits Professor Chronotis in his rooms to borrow some books on carbon dating. [2] Pausing only to glance at the police box in the corner, Chris helps himself to some books while Chronotis makes tea.

The Doctor and Romana are relaxing on a punt, [3] but as they pass under a bridge they hear the babble of inhuman voices. The babble comes from Skagra's sphere, which he has brought with him to Earth.

Back in his laboratory, Chris examines one of the Professor's books. It has alien writing and the paper is impossible to cut. When Chris tries to scan the book with a spectrograph, the machine emits a loud bang and when he tries to x-ray it the book begins to glow. [4] Amazed, Chris telephones his friend Clare Keightley.

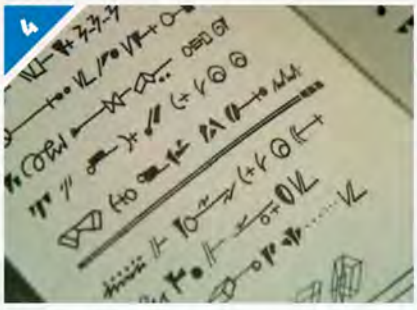
The Doctor and Romana visit Chronotis. They have come in response to a signal from the Professor. He is a Time Lord, and when he left Gallifrey he took with him a book which he now wishes to return: *The Worshipful and Ancient Law of Gallifrey*. But it has disappeared! [5]

Skagra is informed by Wilkin the porter that Chronotis is with an old friend called 'the Doctor'. Skagra uses the sphere to overpower a passing car driver and drives the car to a field, where he ascends into an invisible spaceship. The spaceship feeds and rests him, and then Skagra asks the spaceship to brief him on the Doctor. That done, he contacts the leader of his allies, the Krargs! [6]





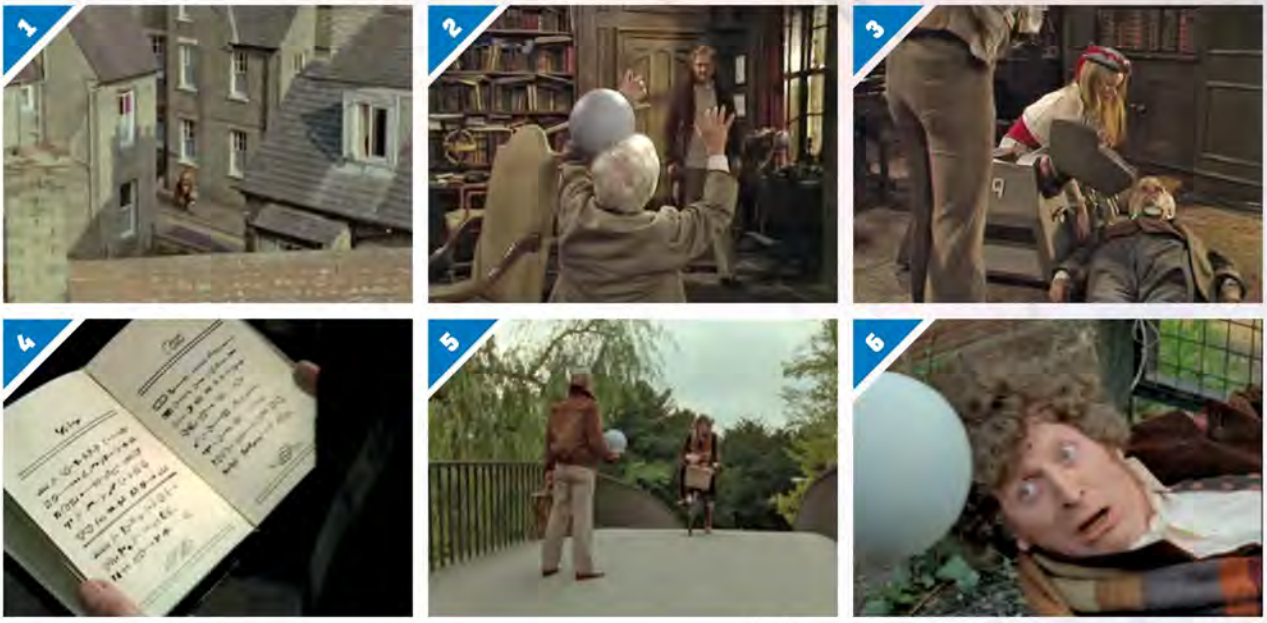








Shada *was never completed. Some images are representative.*



Shada *was never completed. Some images are representative.*

PART TWO

The Doctor and Romana's conversation turns to a contemporary of Chronotis', a Time Lord criminal called Salyavin. Despite being imprisoned before he was born, the Doctor regards Salyavin as a hero. Chronotis recalls that he was visited by "young Parsons" earlier and the Doctor sets off to find him. [1]

Clare examines the book under a microscope, only to find it appears to have no atomic structure. She suggests to Chris that he should go and speak to Chronotis.

Romana pops into the TARDIS to fetch some milk from the kitchens. After she has gone, there is a knock at the door. It is Skagra, accompanied by the sphere. He demands to be given the book taken from the Panopticon Archives. When Chronotis refuses, Skagra uses the sphere to drain his mind. [2]

The Doctor arrives at the laboratory where Clare shows him the book.

Romana and K9 emerge into the Professor's rooms to find him lying on the floor in a deep coma. Chris arrives, and Romana tells him to fetch the medical kit from the TARDIS. She uses it to take over the Professor's autonomic functions to leave his autonomic brain free to think. [3]

The Doctor deduces that the book is not, in fact, a book at all. A carbon-dating test reveals that it is *minus* 20,000 years old: "Time is running backwards over it!" [4]

Chronotis uses his heartbeat to relay a message using Gallifreyan morse: "Beware the sphere. Beware Skagra. Beware Shada. The secret is in the..." Then he dies.

The Doctor is cycling back through Cambridge with the book when he is confronted by Skagra. [5] Skagra orders the sphere to drain the Doctor's mind – and as he cycles away, the book falls into the street. Skagra picks it up, and the sphere catches up with the Doctor... [6]

PART THREE

The TARDIS materialises nearby and the Doctor escapes. Inside, Romana explains that they found him through K9 tracing the 'babble'.

In the Professor's rooms, Chris is astonished as the Professor's body vanishes into thin air. The TARDIS returns, and Chris tells the Doctor, Romana and K9 what he saw. [1]

On its way back to Skagra's spaceship, the sphere attacks an innocent fisherman.

K9 detects the sphere's signal and the Doctor, Romana, Chris and K9 travel in the TARDIS to the field, emerging to see the sphere disappearing into the invisible spaceship. A door opens, and the Doctor, Romana, Chris and K9 venture inside. [2] Romana, Chris and K9 are captured by a cube of light, then Skagra invites the Doctor to join him in the control room.

Clare arrives in the Professor's rooms to find them empty. She runs outside and informs Wilkin that Chronotis has gone missing. [3]

Skagra asks the Doctor to read the book. The Doctor claims he can't understand it, so Skagra orders the sphere to extract the knowledge from the Doctor's mind.

Chris, Romana and K9 find themselves trapped in a featureless room. The cube then reappears to return Romana to Skagra, who forces her to accompany him to the TARDIS. [4] He uses the Doctor's knowledge in the sphere to operate the controls and it dematerialises.

Clare returns to the Professor's room, where she discovers some control panels. [5] She flicks a switch and there is an explosion which knocks her unconscious.

Wilkin returns to the door leading to the Professor's room, only to find it has disappeared! [6]

The Doctor convinces the spaceship he poses no threat because he is dead and it agrees to release his friends. But then it cuts off the oxygen, stating: "Dead men do not require oxygen."













Shada *was never completed. Some images are representative.*













Shada *was never completed. Some images are representative.*

PART FOUR

The spaceship releases Chris and K9 and they enter the control room. The spaceship restores the oxygen for Chris' benefit and the Doctor recovers.

Skagra lands the TARDIS in his command ship, a Krarg carrier, where he is welcomed by the Krarg commander. Skagra then outlines his plan to Romana; he intends to bring meaning to the universe. The Krargs will be servants and Romana watches in horror as one is generated in a vat. [1]

The Doctor persuades the spaceship to travel to Skagra's point of origin. As it launches, a Krarg forms in a vat on board.

Clare wakes up and and is startled when Professor Chronotis pops out from behind a chair in a nightgown. [2]

The newly formed Krarg bursts into the spaceship's control room. K9 holds it back, enabling the Doctor and Chris to get away as the spaceship docks with the Think Tank space station. [3]

Chronotis explains to Clare that he was brought back when she activated his time machine and mangled the time fields. Chronotis realises that if Skagra has the book, he intends to get to Shada, the ancient prison planet of the Time Lords.

The Doctor and Chris explore the Think Tank and discover the five mindless scientists. [4]

Skagra examines the book in the TARDIS and notices that when he turns the pages, the console column moves, which will take them to Shada! He tells Romana to prepare to meet Salyavin.

The Doctor uses a machine to give one of the scientists access to Chris' intelligence reserves. The scientist, Caldera, regains the power of speech and tells the Doctor that the Think Tank was Skagra's idea, building the sphere to pool their intellectual resources. [5]

K9 can no longer hold the Krarg back and it lumbers into the Think Tank, advancing towards the Doctor and Chris... [6]

PART FIVE

The Doctor, Chris and K9 get away as the Krarg corners the scientists. Moments after they depart in the spaceship, the space station explodes. [1]

The Doctor asks the spaceship to take them to Skagra's home.

In order to allow Clare to assist in repairing the control panel, Chronotis relays knowledge into her mind.

Arriving on the Krarg carrier ship, the Doctor mocks Skagra for wanting to take over the universe but Skagra explains that he intends to merge it into a single, godlike entity: "The universe shall be *me*!" [2]

The Doctor, Chris and K9 escape into the ship's corridors. The Doctor spots an old wooden door and piles through it with Chris and K9... into Chronotis' rooms! [3]

Chronotis explains that his rooms are, in fact, his TARDIS. The Doctor deduces that Skagra wants to find Salyavin, because Salyavin had the unique ability to project his mind into other people's heads.

Skagra leaves in the Doctor's TARDIS with Romana for Shada. [4] Skagra heads into the tunnels with Romana and a Krarg. Chronotis' TARDIS lands nearby and the Doctor sets off with Chronotis and K9.

Skagra and Romana reach the main chamber where Skagra releases a number of prisoners.

Talking to Clare, Chris deduces that Chronotis is Salyavin and sets off to warn the Doctor. [5]

Skagra opens the cabinet that should contain Salyavin, only to find it empty. "I escaped centuries ago," says Chronotis as he walks in. Skagra attempts to use the sphere, so K9 shoots it – only for the sphere to form into a number of spheres. They attach themselves to Chronotis and the prisoners, putting them all under Skagra's mental control. Chris rushes in and is also taken over. As one, all the prisoners and Chris advance towards the Doctor... [6]







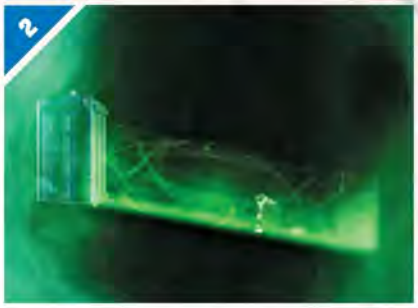






Shada *was never completed. Some images are representative.*













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PART SIX

The Krarg guarding Romana attacks K9, enabling her to escape with the Doctor and K9 into Chronotis' TARDIS. [1]

Skagra leads the prisoners, Chronotis and Chris to the TARDIS, intending to travel to the carrier ship.

The Doctor pursues the TARDIS through the vortex in Chronotis' TARDIS. He tells Romana to switch off the vortex shields behind the tea trolley, creating an area of timelessness. [2] The Doctor passes through it into the vortex, and half crawls, half swims towards his TARDIS... but, as the controls of Chronotis' TARDIS overheat, the connection between the two TARDISes is lost!

The Doctor finds himself in an equipment room in his TARDIS and builds a haphazard device worn like a helmet. One of the components is a chunk of table, included for its zinc and lead oxide paint. "Excellent, absolutely excellent," decides the Doctor. "And so discreet." [3]

Skagra lands the TARDIS in the carrier ship and emerges with the prisoners and Chris to be greeted by the Krarg commander. Romana lands Chronotis' TARDIS nearby. The Doctor then emerges from his TARDIS and engages Skagra in a mental battle, vying for control over the prisoners. [4] While they fight, Romana sneaks into the Krarg generation chamber, tips over a vat of gas and, with Clare's help, she dissolves all the Krargs. Skagra loses his concentration and flees into his spaceship. But it has been reprogrammed by the Doctor and takes him prisoner. [5]

Without Skagra, the prisoners and Chris lose consciousness. The Doctor resolves to unscramble their minds and return the prisoners to Shada.

Wilkin has summoned a policeman to investigate Chronotis' missing rooms. But when they arrive, they find the rooms have come back, along with Chronotis, the Doctor, Romana, Chris and Clare. [6]

Note: this synopsis is based on the camera scripts and as a result contains slight differences to the versions of the story released on VHS, DVD and Blu-ray.



Pre-production

Above: Romana and the Doctor check their guide book for a good restaurant.

Finding scripts for *Doctor Who*'s 1979/80 series had proved difficult. Most of the writers contacted by script editor Douglas Adams – who was seeking new talent to keep the show fresh in accordance with the wishes of the BBC drama department – were either unavailable or their material unsuitable. Stories which had fallen though since late 1978 included *Child Prodigy* by Alistair Beaton and Sarah Dunant, *Shylock/The Doomsday Contract* initially by John Lloyd (later developed by Allan Prior), *Dragons of Fear/Erinella* by director Pennant Roberts, *The Tearing of the Veil* by Alan Drury, *The Secret of Cassius* by Andrew Smith, *Valley of the Lost* by Philip Hinchcliffe and a Halley's Comet story by James Follett, while Adams opted not to proceed with a commission for science-fiction novelist Christopher Priest. As a result, it was decided that the six-part finale to the series would have to be written by Adams himself.

Because Adams was the series' script editor, special clearance to allow him to write the serial had to be sort from his superiors at the BBC. A request was made on Wednesday 18 July 1979, and permission was formally granted on Wednesday 15 August. That same summer, Adams decided to leave *Doctor Who;* not only was he weary of the need for continual

rewrites, but he had also written his first novel, *The Hitchhiker's Guide to the Galaxy,* based on his radio serial of the same name, and he was late with scripts for the second series which led to the cancellation of several recording sessions from July. To add to the demands on him, on Tuesday 29 May Adams had been commissioned for a television pilot script to take *The Hitchhiker's Guide to the Galaxy* to BBC2, with a target delivery date of Wednesday 1 August. With the need to write the current series' concluding adventure for *Doctor Who*, the deadline for the BBC2 pilot script was extended to the end of November.

Time Lord criminals

Adams' initial idea was something he had considered as a possible two-part story – a character exploration piece in which the Doctor, fed up with saving the universe, went into retreat, only to be continually called back into action. He mentioned this to his friend, Tom Baker, who was then playing the Doctor and discovered that the series' lead liked the idea of such an off-beat narrative.

This idea was vetoed by producer Graham Williams, who argued that it would send the show up ("How can you send up a programme about a man who flies around the universe in a police box defeating evil armed with only a long scarf, a bag of jelly babies and a robot dog?" Adams later remarked).

Wondering what the Doctor's people, the Time Lords, would do with their own criminals, Williams proposed a topical investigation into capital punishment, drawing upon the debate about the murder of Airey Neave MP by the Irish National Liberation Army in March, IRA bombings in major cities in December 1978 and the ongoing hunt for the 'Yorkshire Ripper'. Adams felt that the Time Lords would evade the issue by putting criminals into suspended animation until they found a solution to their moral problem. When Williams made it clear that he did not want another story set on the Time Lord home world of Gallifrey, Adams hurriedly chose Cambridge as the setting; he had read English at Cambridge University, and recalled an idea from his student days that an eccentric professor could probably live quite discreetly in the same rooms for 300 years.

With the provisional title *Sunburst*, Adams began work on the script at the very end of June. As with *City of Death* [1979 – see Volume 31] earlier in the year, Adams, under the pressure of time, worked closely with Williams. Although it was to conclude the 1979/80 series, the script had to be cost-conscious; one week's location filming was available but the principal cast had to be kept small. It was agreed that although Williams had contributed to the story, the sole credit would go to Adams. By this time Williams has also decided to leave *Doctor Who* because of the



Below: Professor Chronotis has something on his mind.

increasing pressure on him as producer; his working relationship with Tom Baker had deteriorated and the show's demands had forced him to delay a family holiday earlier in the year. Williams resigned in August, putting forward production unit manager John Nathan-Turner as his replacement; this was agreed, with Nathan-Turner due to trail Williams from October. Williams later recalled that the first draft of the storyline for *Sunburst* was written in about six days – it was delivered in late July. Believing it to be overlong, Adams was not terribly pleased with the result.

Regular director Michael Hayes had been booked to direct the final serial of the 1979/80 series on Wednesday 24 January having already been booked to direct *City of Death* from March. However, he was ultimately replaced by Pennant Roberts, veteran of *The Face of Evil* [1977 – see Volume 26], *The Sun Makers* [1977 – see Volume 27] and *The Pirate Planet* [1978 – see Volume 29] who was booked on Wednesday 7 March.

On Friday 13 July, Williams wrote to St John's College, Cambridge, asking for permission to film there on two days between Wednesday 10 and Friday 19 October; this had been Adams' college at university, but St John's declined and Emmanuel was used instead.

On Thursday 2 August, the BBC's head of serials, Graeme McDonald, commented to Williams on Adams' scripts, noting: 'This goodish serial seemed over-extended to me.' In McDonald's opinion, the scripts seemed short and had long recaps. McDonald suggested that Romana might have romantic encounter with Chris Parsons.



Right: Romana appears happy to be taken hostage by Skagra.

Joining the production on Monday 20 August, Roberts was delighted with Adams' humorous script, having recently worked on episodes of more serious television shows such as LWT's action show *The Professionals* and BBC1's period drama *The Onedin Line;* however, he also became aware that Adams was unhappy with the story he had developed which had now adopted the title of *Shada*.

Clare, Chris and Chronotis

The designer, Victor Meredith, was recommended to the *Doctor Who* team by *Blake's 7* producer David Maloney; Meredith had started working on light entertainment shows in the mid-1960s, moving to drama with *The Duchess of Duke Street* in 1977. Costume design was handled by Rupert Jarvis; having previously worked on *Underworld* [1978 – see Volume 28], *The Stones of Blood* [1978 – see Volume 29] and *Nightmare of Eden* [1979 – see Volume 31], he now asked to be credited as Rupert Roxburghe-Jarvis. Make-up was supervised by Kim Burns, a hair-stylist on temporary attachment. Visual effects were designed by Dave Havard, previously responsible for serials

Connections: May week

- May Week is the period of celebration at the end of the academic year at the University of Cambridge. Although originally taking place in May, the festivities were moved to June – after the end of year exams, rather than before.





such as *Planet of Evil* [1975 – see Volume 24] and *The Ribos Operation* [1978 – see Volume 28].

Baker and Adams then dropped in on SeaCon '79, the World Science Fiction Convention, at Brighton over the August Bank Holiday. During August, Adams was also approached by BBC Radio Schools producer Mike Howarth about an edition of *Exploration Earth* entitled *More Machines*; Howarth hoped that Adams could give 'suggestions for development of a serial, from his extensive experience of science-fiction writing'. Having read the script as drafted, Adams contributed ideas for the recording on Wednesday 21 November; finished broadcasts began on Monday 25 February 1980.

In developing the story, Adams sought to come up with some bizarre situations which the characters involved would treat as if they were serious and real. For the characters, Clare Keightley and Chris Parsons took their names from Cambridge Footlights President Chris Keightley with whom Adams had previously written. Adams outlined student Christopher Parsons as 'about thirty, a post-graduate scientist. He wears jeans and a denim jacket, likes Bach, Bruckner and Status Quo and his hair is longish because he preferred the Sixties to the Seventies.' Retired Time Lord Professor Chronotis was originally killed off in Part Two, but Adams liked the character and retained him throughout the story.

Chronotis was indicated as 'pretty ancient, but distinguished in his years' and, regarding whether or not Chronotis has a TARDIS, Adams specified that 'he deliberately doesn't say that he hasn't got one, only that he isn't allowed to have one'. The villainous Dr Skagra was described as behaving "with the total arrogance of someone who doesn't even know what arrogance means". The commander of the crystalline Krargs (originally Kraags, an anagram of Skagra) was described as having "a face which seems to be composed of lumps of coal with burning eyes".

In Part One's rehearsal script (revised on Monday 10 September), Chronotis



Connections: All Greek

- The surnames of the scientists on the Think Tank all have a common origin. Thera is a Greek island in the Aegean Sea, the Latin name of which is Santorini. Ia is the name of a town on the island, while Akrotiri is an ancient Minoan settlement also on the island. The island is all that remains of a volcanic explosion and has a large central crater, the term for which is caldera.



Below: Chris Parsons borrows a book from the Professor.

Connections: Science-fiction

- Professor Chronotis is seen enjoying reading a 1975 Pan paperback edition of *The Time Machine*, a novella published in 1895, written by HG Wells (1866-1946), a prolific writer remembered principally as a pioneer of science-fiction. The book comes in an authentic paper bag from the Cambridge book store Heffers.



names the last Master of College but one as 'Professor Frencham'. The film sequence showing the Doctor and Romana on the Backs near the river Cam was originally far shorter; here, Romana chided the Doctor for arriving at the wrong time of year ("You forgot to take axial tilt, diurnal rotation and the orbital parabola into account") to which the Doctor, while whistling *Jolly Boating Weather,* retorted that she needed more moral fibre to withstand the cold. For the scene with Chris using the spectrographic analyser, Adams indicated that the prop should be identified by a label marked 'spectrograph' for the benefit of the audience. Originally, during the Part One film sequence in which Skagra stole a car, Skagra spied a solitary vehicle in a small side street and got inside, only to find a passenger sitting there; the passenger demanded to know what Skagra thought he was doing before he was attacked by the sphere (which was originally described as 'matt black'). During the Part Two film sequences, the Doctor and Chris were to walk, not cycle, around Cambridge.

Romana said that the voices she heard seemed to be inside her head, and named the Gallifreyan nursery book *Our Planet's Story.* The jokes in Part Two about the Professor forgetting that he had a mind like a sieve were taken from a short story by one DN Adams (12) of Brentwood, Essex that had been published in the comic *Eagle and Boys' World* Volume 16 no 7 (dated Saturday 27 February 1965). Dialogue made reference to the Panopticon, Gallifrey and 'Rassillon' [sic], all of which had been introduced in previous serials about the Time Lords. The Doctor/Skagra confrontation at Part Two's climax was planned for a deserted back street at night, with Skagra appearing in a pool of light beneath a street lamp; the subsequent chase sequence was to be dictated by the location (Williams favoured the night-time setting as it would reduce crowd control problems). Part Three's script included a film sequence in which the sphere stole another mind: 'Turning a corner it suddenly comes face to sphere with an OLD MAN on a bicycle. Without pausing to consider it noodles him.'

Cambridge location shoots

The team took a recce in Cambridge on Monday 17 September. On Wednesday 19, location shoots were confirmed at Cavendish Laboratories and at Emmanuel College with the permission of the domestic bursar, Brigadier JN Elderkin; shooting was confirmed in Grantchester Meadows the following day. Arrangements were made to film in and around Cambridge at sites suggested by Adams; some of the crew were based in the nearby towns of Clayhithe and Grantchester, while the others were at the Garden House Hotel in Cambridge.



Right: Romana and K9 attempt to save the Professor's life.



Above: Chronotis at the controls of his TARDIS.

Part Five of the script was rewritten on Monday 24 and Part Six on Friday 28. Further rewrites on Parts Three and Six were made on Tuesday 2 October; by this time filming, rehearsal and recording dates had been set, and transmission was intended to start on Saturday 19 January 1980. In the script for Part Six, when the Doctor traversed the time vortex it was noted that this was 'a fantastic region of swirling colours and shapes not entirely dissimilar to the programme's title sequence'.

The scripts for *Shada* were formally accepted for development on Thursday 11 October. Because of Williams' input into the serial, at one point it was suggested that he should receive co-credit with Adams on the finished serial. However, since both were leaving the show and Adams wanted to stay in the writing field, it was decided to let Adams take the sole credit.

The *Shada* cast included two notable guest stars. Playing the Porter was Gerald Campion, star of BBC's *Billy Bunter of Greyfriar's School* between 1952 and 1961, and subsequently a successful restaurateur after retiring from acting in 1969; Campion was delighted to be acting once again and knew Baker who was a regular at his private members' club, Gerry's, in Soho. Skagra was played by Christopher Neame, an actor who had featured in the BBC1 wartime dramas *Colditz* and *Secret Army* as well as ATV's *Edward the Seventh* and had trained at drama school with Lalla Ward.

Roberts gave an early TV break to Victoria Burgoyne as Clare, while Daniel Hill was relatively new to television; having appeared in the BBC dramas *Wings* and *Accident*, his casting as Chris came about when Roberts' wife, Betsan, had been impressed with Hill having met him in the reception at Television Centre just before his audition with her husband. The policeman featured in Part Six was played by John Hallet whom Roberts had directed in 1972 and 1973 when Hallet had been a regular on the BBC1 period drama *The Regiment* and subsequently worked with on BBC1's *Survivors* in 1975. ■



Connections: Old boys

- The Doctor presents Romana with a list of notable men who studied at Cambridge. These are: poet William Wordsworth (1770-1850), physicist Ernest Rutherford (1871-1937), poet Christopher Smart (1722-71), poet Andrew Marvell (1621-78) and the 'hanging judge' George Jeffreys (1645-89).

Production

On Sunday 14 October, Tom Baker travelled up to Cambridge with the main crew and co-star Lalla Ward. A punt was made available on the river by the Garden House Hotel so that Baker might practise his punting, but the actor was unsure about being on water and reluctant to practise for too long.

Shooting on 16mm film for *Shada* commenced on Monday 15 October, beginning at 10.30am with work using two punts on the Cam hired from Scudamore's Boatyard, off Granta Place – one for the cast and one for the crew. All the Part One punting scenes were filmed at this point; a camera was mounted on Clare Bridge (from where Skagra observes the punt) looking across to King's Lawns and the Backs around King's College. Despite his practice, Baker had great difficulty punting, much to Ward's concern (her close-ups were shot in a stationary punt at the riverside) and the amusement of passing students during Freshers' Week. During filming in Cambridge, Pennant Roberts was delighted to see the considerable attention which Tom Baker received from young fans of the show which he saw as a firm indication of the series' popularity.

For this serial, Baker was given a new brown waistcoat but reverted to his maroon coat; Ward wore a mock-lace outfit with a restricting waistband. Skagra's costume was a deliberately outrageous silver-caped 'space outfit'; Adams had



'ROBERTS HAD ARRANGED THAT HIS FIRST STUDIO WOULD INCLUDE ALL THE SCENES SET IN CHRONOTIS' STUDY.'

Connections: On the list

- Also included on the Doctor's list of notable Cambridge students of the past is Owen Chadwick (1916-2015). Chadwick was Master of Selwyn College and Regius Professor of modern history during the time that Douglas Adams was at Cambridge.



claimed that Cambridge was the one place where nobody would pay any attention to such garb. The dialogue was heavily altered to give Romana more lines, remove all the material about 'moral fibre' and insert references to Christopher Smart, Andrew Marvell and Judge Jeffreys (a vicious seventeenth-century Puritan).

The crew moved to the centre of Cambridge to film some of the Part One sequences around King's Parade, such as Chris cycling along (an uneasy task for Daniel Hill who hated bikes) and Skagra emerging from St Edward's Passage to ask for a lift from a car driver (played by David Strong); for some of the tracking shots, a camera was mounted on a Citroen 2CV. Other cycling sequences included Chris cycling up Downing Street to St Cedd's in Part One, the Doctor negotiating the Free School Lane and Botolph Lane junction in Part Two and subsequently the Doctor and Chris almost colliding at the junction of Botolph Lane and Trumpington Street. Work for the day was due to wrap at 5pm.

Tuesday 16 saw the crew setting up at the village of Grantchester, a few miles to the south-west of Cambridge, for the Parts One to Four sequences involving Skagra's invisible spaceship; these were scheduled for 8.30am to 5.30pm. In Part One, Skagra drove along the High Street and pulled up by The Red Lion public house, going through a gate into Grantchester Meadows (a venue specified by Adams in his scripts). This was the only location day to require K9, but since actor David Brierley was not present to supply K9's voice, the actors left gaps in their dialogue; the Doctor's warning about the cow pat was an ad-lib of Baker's. The idea of a red carpet to mark the entrance to the ship was added in these scenes. The TARDIS prop – still very battered, and with a broken window – retained its blue police light from the preceding serial, *The Horns of Nimon* [1979/80 – see Volume 31]. Also filmed was the sphere's attack on a fisherman, a scene which replaced its attack on an old man on a bicycle. Playing the unfortunate angler, extra James Muir fell into the River Cam. The sphere, to be added to the long shots later via CSO (Colour Separation Overlay), only appeared in one close-up – as a prop on the end of a concealed rod being pressed to Muir's head. The physical sphere prop was made from two painted hemispheres of vac-formed plastic which were very fragile.

It was at this point that industrial action hit the show, triggered by grading claims made by film chargehands. For some time there had been a series of lightning stoppages on BBC programmes, and it had been noticed that two film lighting crews were booked for the night-time chase sequences. Realising that *Doctor Who* would be a prime show to hit, the unions recalled the lighting chargehand to London. One brief sequence arranged for that afternoon



Right: Filming on the river in Cambridge.



Left: Romana enjoys life at a leisurely pace.

was abandoned: the Doctor approaching the Cavendish Laboratory (where Chris worked) in West Cambridge in Part Two.

The St Cedd's College scenes were shot on Wednesday 17 at Emmanuel College on St Andrew's Street using the West Front entrance, the Front Court and also the Herb Garden of New Court from 8.30am to 5.30pm. The crew agreed to obey college tradition, such as not walking on the grass unless accompanied by a don; a 'special acknowledgement' credit was to appear in Part Six. Campion, Burgoyne (who was delayed that morning because she had become trapped in a hotel lavatory with a faulty latch) and Hallet joined the cast to film sequences for Parts One, Two, Three and Six at the entrance and around Staircase P in the New Court, which stood in for Chronotis' rooms. In the scene where the Doctor and Romana met the college porter who was now given the name Wilkin, Romana's line to the Doctor – "I should have been a nursemaid" – became "I am a historian". It had also been planned to shoot a brief sequence on Pembroke Street – Skagra attacking the car driver in Part One – but only a shot of the vehicle passing St Cedd's was completed; poor light also meant that a shot of Skagra departing from the college along St Andrew's Street was abandoned. Filming on this day was covered by a crew from the BBC East programme *Weekend Extra*. Assistant K9 operator, Steve Cambden, also filmed work in Cambridge with an 8mm camera on this and the following day.

Because the night shoot was not due to start until 6pm, Thursday 18 was to have been a rest day as the team would need to work to 4am; consequently, Tom Baker took the opportunity to visit the children's ward of a local hospital in costume as the Doctor. Roberts had been unhappy about the night shoot, since it would require two crews to leapfrog each other across the city centre; he thought that a daytime shoot would be easier. The planned venues were Blackmoor Head Yard on Bridge Street (for the Doctor being trapped in the blind alley and his rescue by Romana), Green Street and Trinity Street (the Doctor-Skagra confrontation in a back street), Round Church on Bridge Street (for the chase), All Saint's Passage and Trinity Street (for the Doctor dropping the book and the sphere searching for the Doctor).

Industrial action

However, although the crew was waiting at the Baron of Beef on Bridge Street, the night shoot which required *two* chargehands was targeted by industrial action. Williams and Roberts decided to remount the scenes the following day, when the film crew had been booked for pick-up shots. With the chase restructured, Roberts and Baker withdrew to a nearby pub; Baker was enjoying basking in his fame with the local students when one student working at the bar – the secretary of the St John's Choristers – asked Baker if he could volunteer the Choristers' services for the programme. Roberts liked the idea, which he



Connections: The law

- Romana quotes, "For every action, there is an equal and opposite reaction," which is the third law of motion as given by Isaac Newton (1643-1727), who also attended Cambridge.



Above: Romana and Clare struggle to retain control of Chronotis' TARDIS.

thought added local character, and told the student to be outside Trinity Hall at 3pm the following afternoon with as many of the Choristers as he could raise. Williams agreed to their appearance and Baker became an honorary fellow of St John's College.

The chase sequence was filmed on Friday 19. It began with the Doctor's encounter with Skagra, which was filmed at the revised venue of Garret Hostel Bridge on Garret Hostel Lane, near to Trinity Hall College. Effects designer Dave Havard's more complex version of the sphere was used here; the lightweight globe appeared to move away from Skagra courtesy of an electric car aerial extending from actor Christopher Neame's wrist. Here, Tom Baker ad-libbed his comments about Skagra's tailor. Baker cycled down Trinity Lane past the Cambridge Choristers who performed *Chattanooga Choo Choo;* cycling scenes were also filmed along Portugal Place, and the gag which saw the Doctor abandoning his bike by a 'no cycling' sign at the junction of Park Street was added in. The Doctor's bicycle was fitted with a mousetrap which, when activated by Baker, would throw the book from the basket. The chase concluded along Bridge Street, with Baker running past The Mitre Tavern and into the originally planned cul-de-sac of Blackmoor Head Yard, where the TARDIS would be seen to materialise; these scenes included shots filmed from a multi-storey car park behind the yard. With the chase sequence completed by mid-afternoon, the crew then returned to London. The following day, the local news programme *Weekend Extra*, aired its location report.

A day of effects filming on Stage 2 at Ealing originally planned for Saturday 20 October had been rescheduled to Monday 22, when all the CSO material involving Skagra's invisible ship was to be filmed from 9.30am to 5.30pm; this consisted of Baker, Ward, Neame, Hill and K9 ascending and descending a ramp covered in blue drapes for inserts for the first three episodes (Adams' script indicated: 'The ideal effect would be to see light beginning to pour out of the spaceship door as it opens, in other words light pouring out of nothing. The alternative would be a sound effect of the hydraulic door opening, and K9 saying something like: "The door is opening master"'). Also to be shot on

Connections: St Cedd

- Although there is no St Cedd's College in Cambridge, St Cedd is a genuine saint. He was a seventh-century Anglo-Saxon bishop and has several churches named after him in Essex where Douglas Adams grew up.

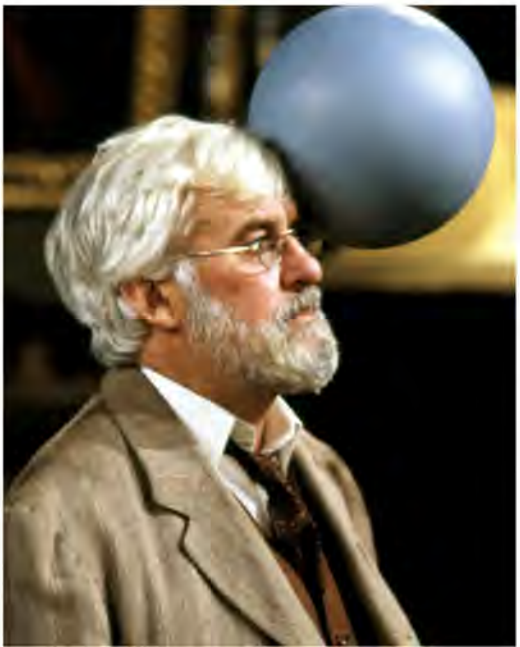


high-speed 35mm film was a Part Five model sequence showing the Think Tank exploding. However, it would seem that not all of the planned material was filmed and, consequently, a remount at a later date was considered to be necessary.

On Monday 22 October, Williams requested a credit on the final episode of the serial for Emmanuel College.

Denis Carey

Rehearsals for the studio recordings began at Acton on Thursday 25; on the first day, Brierley went to the *Blue Peter* studio along with the K9 prop to record an item in which the dog met both presenter Tina Heath and a homemade version of himself built by a viewer. Joining the cast was Denis Carey as Chronotis; the veteran actor's television career included regular appearances in *Champion House*, *The Shadow of the Tower* and *Rooms* and Roberts had directed him in an episode of BBC1 Scotland's *Sutherland's Law* in 1974. Also present was Welsh actor Derek Pollitt who had last featured in *Doctor Who* as Driver Wright in *Doctor Who and the Silurians* [1970 – see Volume 15] and who was now playing the aged version of Caldera. Providing the voice of Skagra's ship was Shirley Dixon whom Roberts had directed in 1973 when she had been a regular cast member in *The Regiment*.



Roberts had arranged that his first studio would include all the scenes set in Chronotis' study (a set designed by Victor Meredith inspired by rooms he had seen inside King's College), thereby releasing Campion and Hallet and focusing on a smaller cast in the remaining sessions.

Further rewrites were now made in conjunction with Roberts. Skagra's sphere became matt grey; the entrance of the Doctor and Romana to Chronotis' study was later rewritten to have the Doctor priming Romana about the old man's tea routine; the scene was extended to add the Doctor's tense gag and Chronotis offering "Bath Olivers?" to which the Doctor replied, "Can't complain." Chris' phone call to 'Keightley' was rewritten to become more flippant replacing his long description of the tests he had performed on the book. The title of Chronotis' book was changed from *The Ancient Law of Gallifrey* to *The Worshipful and Ancient Law of Gallifrey* while the end of Part One was reworked so that Skagra's talking ship was not introduced fully until Part Two.

An extra scene in Chris' lab was inserted after the reprise at the start of Part Two, in which Clare arrived; there were similar changes to the subsequent lab scenes, removing Chris' comment about the book reading "like a cross between Chinese and algabra [sic]", and inserting Chris' explanation of how the spectrograph blew



Connections: Past adventures

- When Skagra reviews the Doctor's memories, a montage of clips from previous stories was shown. The clips were from *The Androids of Tara* [1978 – see Volume 29], *The Power of Kroll* [1978/9 – see Volume 30], *The Creature from the Pit* [1979 – see Volume 31], *Destiny of the Daleks* [1979 – see Volume 30] and *City of Death* [1979 – see Volume 31].

Left: Chronotis has his memories stolen by Skagra's sphere.



Right: The Doctor wonders how he could have forgotten about Shada.

up. Another new scene saw Chris and Clare studying the book's structure through a microscope, while the scenes between the Doctor and Clare were rewritten with more humour.

Originally, the books studied by the Doctor and Romana at the start of Part Two were a dictionary (replaced by *Roget's Thesaurus), The British Book of Wild Birds, Alternative Betelgeuse, The Time Machine* and *Chariots of the Gods?* (a much-derided hypothetical 1968 work by Erich von Däniken); in the finished show, the dialogue made reference to Emily Brontë's 1847 novel *Wuthering Heights* and Sweeney Todd, the villain of the 1846/47 serial *The String of Pearls.* Much of the dialogue in the Professor's study was rewritten to include more humorous lines, including Romana's comment about being a "time tot" (suggested by Lalla Ward), the "B... B..." – "C?" gag and Chronotis' not recalling "young Parsons" until the letter "Y". Originally, Chronotis was to have said that Chris was born in 1951; this was changed first to 1957 and then to 1956 during the recording session. The Doctor's comments to Romana about waiting for the cavalry and Chris asking Romana if she had patented K9 were removed; a "down the corridor" directions routine between Romana and Chris was added.

The TARDIS scene opening Part Three was rewritten with more comic emphasis. Chris now introduced himself as "Chris Parsons, Bristol Grammar School and John's" to which the Doctor replied, "Never heard of them"; following this, he referred to Chris as 'Bristol', a gag suggested by Tom Baker after discovering that Bristol-born Daniel Hill had also studied at the city's Old Vic. Dialogue in which the Doctor accused Chris of harming the Professor was dropped. K9's distance computation of 5.7 miles was metricised to 2.8 kilometres. The "blast" gag between Chris and K9 was added to the brig scenes. Much of the dialogue in Parts Four and Five between Clare and Chronotis was pruned.

Revised conversation

Dialogue changes were made to the Part Four scenes between Romana and Skagra in the Krarg carrier main control and generation annexe. Most of the dialogue where Skagra spooled through the Doctor's memories was removed. A TARDIS scene featuring Skagra and Romana was brought forward, removing the sphere which kept Romana at bay. On the Think Tank, the name of "Schoenberg" [sic] was added to the "lot to unlearn" routine between Chris and the Doctor. Upon Skagra's return to the command deck, an extra gag was added (Skagra told the Krarg commander, "I have broken the code," to which the commander replied, "We can repair my Lord"). The conversation with Caldera

Connections: Planet guide

- One of the books in the Professor's library has the title *Alternative Betelgeuse*, an allusion to the counter-cultural guidebook *Alternative London*, by Nicholas Saunders, published in 1970.





(now called JFKL Caldera) was revised and "moral theologian" was added to Skagra's accomplishments.

The Krarg's pursuit of the Doctor at the start of Part Five was extended. Also in Part Five, some of the Doctor's speech about Salyavin, the great Time Lord criminal, was given to Clare. A Doctor/Skagra exchange concerning the pointlessness of dominating the universe was removed while the Doctor's reference to "jink" when urging his party to flee were added. Script revisions were made to the climax of Part Five, with one stage direction now referring to Salome (who was to be close to the Salyavin dummy when its head exploded). The material with Chronotis revealing his identity was now delayed and did not take place upon the discovery of the dummy; at a later point, Clare urged the Professor to use his powers to stop the Krarg which was attacking Chris, after which Chronotis admitted that he was in fact Salyavin.

In Part Six, the scene where the Doctor's party reached the study was trimmed. Dialogue about activating the study controls was expanded with the "and twenty-thirdly..." line. The study's area of spacelessness was originally behind the sofa, not the tea trolley. Rewrites were undertaken to remove the Doctor's dialogue about travelling through the space-time vortex in the TARDIS main control room scene. The confrontation with Skagra was curtailed by removing some of the Doctor's dialogue, the prisoners turning back and forth and stylised wrestling between the prisoners. K9 was to growl as a defeated Skagra declared: "I'll be back Doctor. You haven't heard the last of me." The Doctor's goodbyes at the end of the story were extended, and the policeman now told Chronotis, Clare and Chris: "You're taking a little walk down to the Bridewell with me." The final scene was totally rewritten as a play on tenses to replace the original discussion about Skagra's origins.

The cast and crew made further changes to the scripts during final rehearsals, and references to several more books – *The Victim*, a 1947 novel by Saul Bellow, which the Doctor reads the first line of, and a book which begins "once upon a time" – were added to the study scenes. It was now decided that in Part Six the Doctor would give Romana a medal instead of an "I am a genius" badge and the 'Ancient Time Mystic in the Qualactin Zones' became a 'space mystic of Quantox'. At the end of Part Six, the Doctor would now read the end of Charles Dickens' *The Old Curiosity Shop* – a suggestion of Tom Baker's. The Think Tank scientists' names – derived from locations which Adams had noticed during a holiday in Greece a few months earlier – were changed to give them intitials (A St John, D Caldera, AST Thira, GV Santori, LD Ia, and RF Akrotiri).

Connections: Brain drain



- Romana fits Chronotis with a collar which will "leave his autonomic brain free". The autonomic nervous system controls subconscious bodily functions, including heart rate and respiration.

Connections: Choo choo!

During his bike chase with Skagra, the Doctor passes a group of choristers who are singing *Chattanooga Choo Choo*. The song was written by Harry Warren and Mack Gordon, and recorded in 1941 by Glenn Miller.



On Thursday 1 November, the BBC Drama Early Warning Synopsis for *Shada* promoted the guest stars and plot; the serial was still due for screening from Saturday 19 January 1980.

The first of the three planned recording sessions took place in TC3 from Saturday 3 to Monday 5 November. The first evening's taping took place between 7.30pm and 10pm, beginning with the Part One scenes in the Think Tank Main Chamber and Corridor. Both Skagra's 'quarantine' voiceover and shots of the sphere moving against a green CSO background were to be inserted later. Throughout taping, all the film sequences were blended using CSO with the Ealing ramp shots where necessary. Recording then moved to the Professor's room for scenes in Part One and early in Part Two. The attack on Chronotis was achieved in several stages, using a sphere mounted on an electric car aerial attached to Neame's wrist, a rod-mounted sphere in close-up and then a lightweight sphere attached to Carey's head by sticky tape. However, the crew ran out of recording time; it had been planned to record other material that evening, including insert shots to be viewed by Skagra in Parts Two and Four and the remaining Part Two study scenes.

The next two days' recording ran between 2.30pm and 5.15pm and then from 7.30pm to 10pm. The afternoon recording began with the scenes postponed from the previous day (which saw Vaseline smeared on the camera lens to obscure some of the faces in Chronotis' recollections) and then continued with the scheduled study scenes at the end of Part Six; these incorporated the standard 'roll-back-and-mix' TARDIS dematerialisation. Taping continued with the Part Three study scenes, starting with a shot which placed Hill on a blue CSO area over a shot of Carey lying on the study floor; as Chris leaned forward, the old man



Right: The Krarg generator set, which was built but ultimately never used.



Left: The Think Tank scientists were abandoned by Skagra.

vanished. Campion completed his work with a Part Three insert scene in which Wilkin opens the door to the study to see a shimmering 'nothingness' (to be added later onto the CSO background behind the door). Afternoon work ended with the TARDIS departing from the study before Clare's arrival in Part Three.

Explosion in the study

In the evening, work continued on the Part Three scenes. Mirrorlon was used to produce a distorted picture of Clare being thrown about after the explosion in the study. Following their first couple of scenes in Part Four, both Carey and Burgoyne had make-up/costume changes; Burgoyne let her hair down (to indicate Clare becoming involved in the adventure) and Carey changed from Chronotis' nightshirt into his usual costume. Following this, a scene in which Chronotis entered Clare's mind in Part Five was recorded; an electronic green glow was added to Carey's eyes. Recording then continued on the Part Five scene where the Doctor rushed off from having tea with his friends.

The afternoon of Monday 5 November did not proceed as planned, and none of the scheduled effects scenes were recorded; the plan was to start with the two scenes in the small generator room on Skagra's ship for Part Four, with Krarg 2 emerging from the vat of dry ice in a four-stage roll-back-and-mix sequence. To show the Krarg forming, a skeletal version of the creature was created from glass tubing that had been heated and bent into shape then filled with fluorescent liquid. Unfortunately the tubing was delicate and broke easily, spilling the fluid. For the fully developed Krargs, Jarvis had constructed five costumes comprising grey PVC diamonds sewn onto a basic costume. The upper diamonds were a paler grey to allow electronic effects operator Dave Chapman to inlay via CSO an electronically rippled 'flame' effect produced by means of a brightly lit lacquer screen; this would give the impression of volcanic lava. Following this, Baker was to have stood on a blue stool in a CSO area to record four Part Six scenes in which the Doctor crossed the time vortex; the vortex was represented by the standard closing credit film sequence fed through an eight-level colour synthesiser, Baker was to be shot through a rotating lens and a light was to be superimposed later in the final studio session. It was then proposed to record three model sequences for Part Six in a similar manner, these showing Chronotis' room and the TARDIS, with a forcefield between them to be superimposed later on.

The remaining model shots were: Skagra's ship in the vortex in Part Four; the ship appearing as it left the Grantchester Meadows film sequence in Part Four; Skagra's ship against a starscape in Part Four; the Think Tank in Part One, with Skagra's ship departing in Parts One and Five and returning in Part Four (the model of the carrier docking bay was made by Havard but never shot); Skagra's ship with the Krarg carrier in Parts Five and Six and then the carrier alone in Part Four.

Connections: The Victim



- The Doctor reads from one of Professor Chronotis' books, "On some nights New York is as hot as Bangkok." This is the opening line of the 1947 novel, *The Victim*, by Saul Bellow (1915-2005).

All these were to be achieved in studio using CSO and inlay.

Taping was to have continued with a moving star background to be seen on Eidophor back projection screens on the Krarg command deck and Skagra's ship's main control centre sets. Also to be recorded were some model shots of Shada itself, a domed building and tower on a rocky asteroid.

However, the afternoon was instead devoted to the material which had been planned for the previous day. More inserts were recorded for the montages seen by Skagra in Part Four. Taping continued with the outstanding study scenes from Parts Five and Six; the walls of the Krarg carrier and Shada sets were placed outside the study door as appropriate. The disappearance of the tea trolley in Part Six required the use of both Mirrorlon and a splitscreen effect, so that objects would 'vanish' as they moved across the screen. The final afternoon scenes were those for Parts Three, Four and Six set in the brig of Skagra's ship. The final scene was the only one requiring Shirley Dixon as the voice of Skagra's ship; in these sequences, characters appeared in the brig courtesy of roll-back-and-mix, and a spinning cube in soft focus was superimposed over them. K9's blaster ray was to be added in a later gallery session. It had also been hoped to test the CSO-effected Krarg costumes; Derek Suthern and Reg Woods were hired, but the plan was abandoned. Instead, some graphic material using Anchor caption generator was recorded and some film transfer was undertaken.

The evening recording began with Parts Four and Five scenes set in the Think Tank corridors and main chamber; the sets were now redressed and 'dirtied'. This was the first scene requiring a Krarg (Suthern), whose pole weapon lit up as it struck the scenery; a red mist and a lightning effect were to be added in later gallery sessions. The escape of the Doctor and his friends at the start of Part Five was restructured from the camera script, and there were difficulties directing K9. While these problems were resolved, further film sequences were transferred to videotape. It had then been planned to record the opening and closing credits to all six episodes, but instead the opening credits of Parts One to Three were taped, followed by some of the model sequences abandoned in the afternoon, including Skagra's ship leaving the field and the study and the TARDIS in the vortex (ie the quantized, recoloured title sequence background); the crew felt that these



Connections: Dear John

Chris Parsons introduces himself as "Bristol Grammar School and John's". 'John's' is the local abbreviation for St John's College, Cambridge. The college was founded in 1511 by Lady Margaret Beaufort who was the mother of King Henry VII.



results were disappointing and planned to remount them at a later date.

A basic edit of some of the material from the first studio session was undertaken on Wednesday 7 November as rehearsals commenced for the second studio session; the slimmed-down cast was now joined by Welsh actor James Coombes, who was to perform the Krargs' voices.

Two further filming days on Stage 2 at Ealing were scheduled. Thursday 15 November was planned for various model shots. Visual effects designer Dave Havard incorporated the curves of Victor Meredith's set designs for Skagra's ship into his model designs which were made by his assistant Stuart Brisdon from wood, Plasticard and drain pipes. As a joke, Havard later added the left-spring moulding from the suspension of a lorry kit to its rear as extra detail. The large version was over two feet long, but there was also a smaller version and a section shown to dock with the Krarg carrier. Assistant Roger Turner made the models of the Think Tank, the Krarg carrier and Shada itself. Model filming was also scheduled for Friday 16 where the proposed schedule covered retakes of the earlier Ealing session with the cast, this time starting with the Think Tank explosion. These sessions were apparently cancelled and deferred. On Thursday 15, BBC coverage of *Miss World* was blacked out by industrial action by Outside Broadcast sound crews and had been followed by a 24-hour stoppage by studio lighting directors which resulted in the Corporation suspending 100 employees after they refused to work with management personnel.



Left: The models of Shada, the Krarg carrier vessel, and Skagra's ship.



Connections: Mad science

- Chris tells the Doctor that, according to Einstein, "You cannot travel faster than light." This is a reference to the special theory of relativity devised by Albert Einstein (1879-1955). The pair also refer to German theoretical physicist Max Planck (1858-1947) and Brazilian astrophysicist Mário Schenberg (1914-90).

Session abandoned

The next studio block was to be recorded on Monday 19 and Tuesday 20 November in TC6. With the sets erected, the cast and crew rehearsed scenes on the Monday morning; Roberts, concerned about the lack of recording time, wanted an early start. After lunch, cast and crew returned at 2pm to find that the studio doors had been locked; the grading dispute with the Association of Broadcasting Staff union had flared up with the technical managers, and this was now hitting all programmes for the Christmas period recorded at Television Centre as well as shows like *Nationwide*, *Panorama* and *Film '79* due for transmission that evening. Williams formally abandoned the afternoon rehearsal/record session at

Connections: Big speech

Prior to his journey between the two TARDISes, the Doctor gives a speech, including the phrase "but here in this little, little room". This is a misquote from William Shakespeare's *Richard II*, in which Richard is actually talking about a grave rather than a room.



3.05pm, hoping to resume work the next morning as planned.

Had recording proceeded, it would have run between 7.30pm and 10pm and started with all the scenes in Chris' Lab for Parts One to Three; insert shots of a special version of the book with pages made from a reflective material were to have been recorded using a process called coaxial projection, which would make the book appear to glow in Part One. The two scenes held over from the first studio, set in the generation room on Skagra's ship, were to follow on, then scenes on the Krarg carrier command deck for Parts Four and Five; this large, angular set included both back-projection screen and Eidophor screens upon which slides of star backgrounds and pre-recorded effects sequences and flashbacks could be shown. There were also to be some Part Five scenes in the corridors of the carrier taped at the end of the evening.

On the morning of Tuesday 20, Victor Meredith arrived at TC6 at 8am and discovered that it was still locked; he telephoned Graham Williams at 8.45am to confirm that no recording would be possible that day. Graeme McDonald told the team to abandon work for the day at 10.45am. The day would have comprised an afternoon and evening session. In the afternoon, two scenes of a Krarg emerging from the Krarg generation annexe on the carrier ship were to have been recorded (using the redressed unit from Skagra's ship), after which the climax of Part Six – in which Skagra and the Doctor battled for control of the prisoners – was to be filmed on the carrier ship set. The door of Chronotis' TARDIS was to materialise in a wall using the roll-back-and-mix effect, and a great deal of post-editing was planned for scenes showing K9 fighting the Krargs. The evening was to have been spent on all the TARDIS scenes, starting with those in the control room (the set included a potted aspidistra by the internal door and two canvas deckchairs) and concluding with the equipment room (and its adjoining corridor) in Part Six; this simple set, reusing flats from the Think Tank, was augmented by Dexion shelving, a workbench and cabinets. An unused prop was the Doctor's headgear for Part Six; a metal headband with struts leading up to a cylinder containing a motor which revolved and revealed coloured lights inside it.

On strike

With the second block abandoned, cast and crew were under contract to continue attending rehearsals for the final taping session, even though Roberts believed he would have to send them home; also lost were an editing day on Friday 23 and a gallery-only effects day on Thursday 29. Even at this point, changes were still being made to the script by Roberts and the cast, notably the Doctor's conversation with the ship in Part Three where he commented that he had met a talking dog but never a talking ship.

Rehearsals at Acton were underway again on Wednesday 21 November, the same day that the *Daily Star* ran Anthony Smith's story *Trip Into Blank Space for Dr Who* about the cancellation of the studio session.

Meanwhile, on Thursday 22 November the *Daily Express* noted that 300 people at the BBC had now been laid off because of



Above: Chris and Romana are held prisoner aboard Skagra's ship.

the breakdown of pay talks, with *Doctor Who* among the threatened programmes. A further report from the paper's Peter Mason on Wednesday 28 November noted that all production at Television Centre had been halted and included *Doctor Who* among the shows hit when the final technical crew still working walked out on a 24-hour strike at the end of their shift.

The final studio session was to have spanned Saturday 1 to Monday 3 December in TC3 with similar recording patterns (ie 7.30pm to 10pm on the first day with afternoons and evenings thereafter). The first two days would have concentrated on Skagra's ship, which comprised the control room, a corridor and the shuttle bay entrance; the main deck included an Eidophor screen and the couches from the Think Tank set. A film sequence had been prepared for the end of Part One, where Skagra viewed information about the Doctor ('a bewildering and, to us, unintelligible rapid series of images' according to the script), comprising an 11-second sequence composed of 21 shots of the Doctor in action from previous adventures.

For all three days, the large *Shada* sets were to have occupied half the studio; these comprised the reception area, corridors, a number of cell doors and one furnished cell for the Salyavin dummy. The prisoners (unspecified in Adams' script) largely hailed from Earth, as opposed to being Time Lords: wanton Lucrezia Borgia of sixteenth-century Italy; first-century warrior queen Boedicia [sic]; Salome, the daughter of Herod who asked for the head of John the Baptist; ruthless monk Grigory Rasputin; debauched Roman emperor Nero; twelfth-century Mongol conqueror Genghis Khan; and eleventh-century fictional regicide Lady Macbeth. Three extras were hired as monsters (reportedly a Dalek, a Cyberman and a Zygon) which would be realised using existing alien costumes from the series as a surprise for the fans at the end of the series.

The intention had been to start with the scenes in Chris' lab deferred from the lost second block, and then move onto the scenes in the main control of Skagra's ship for Parts Three to Five, starting with the Doctor coming in with Skagra; the strange language of the book was to have

Connections: Story time



- At the end of the story, the Doctor is reading aloud to Chronotis, Chris, Clare and Romana. He is reading Chapter 71 of *The Old Curiosity Shop* by Charles Dickens (1812-70), published in 1841.



Above: Back in time for tea.

been a pre-recorded section by Tom Baker played backwards into studio and the sphere added as usual via CSO overlay. The remaining control room scenes – along with short scenes of a Krarg in the corridor for Part Four, K9 holding off the Krarg in Part Four and the Doctor's party rushing back to the bridge in Part Five were then to have been recorded.

Skagra's ship

It would seem that for the second day, recording in the main control room was then to move back to Part Two with Skagra/Neame dressed in his stolen clothing; there was to be playback of the sphere's stolen memories, and jumpcuts of the food tray appearing plus Skagra's change of clothes in Part One. With the early Skagra scenes complete for Part Three, work was to have moved onto the corridor set where a roll-back-and-mix split screen effect was to have been employed again for the rotating sphere which transported people to and from the brig.

On the final day, the set of Skagra's ship was to be struck and replaced by a blue CSO area. This day would focus on Shada, starting in the reception area where an Anchor caption generator was to provide the data accessed by Skagra. Scenes in the corridor were to be recorded next for Part Five, followed by a move to the main chamber where models of several cells – including Salyavin's cell nine – had been constructed; as the prisoners were released, the camera was to zoom in, overlay the cell doors and then zoom out again. The lightweight K9 prop was to be used when the Krarg picked up the robot dog, and the sphere pieces were to be inserted during a recording pause, after which 12 spheres would be superimposed at the cliffhanger. The corridor scenes then concluded the day's schedule with the appearance of the Cambridge doorway. After this, the CSO area was to be used for both the remaining model shots and the Doctor traversing the space-time vortex.

After a series of phone calls, at 11.45am on Friday 30 November, Williams told Roberts to abandon *Shada*. It was hoped that production of the serial could be remounted over Christmas, ready for broadcast, but Williams was soon informed that recording was unlikely until after January. Roberts took his cast out to a restaurant in Notting Hill Gate in commiseration. Realising that both he and Baker now had no commitments, Williams

arranged for them to attend a *Doctor Who* convention being held at the Continental Hyatt House in Los Angeles; in the wake of the interest generated by PBS broadcasts of Baker's first four series as the Doctor since 1978, this was the first American convention to have *Doctor Who* guests. McDonald gave his blessing, and the two men attended the event on Saturday 1 December.

Late on Friday 30 November, the BBC had settled the union dispute, but senior management had prioritised delayed Christmas shows when work returned to normal on Wednesday 5 December; the edition of BBC1's *Multi-Coloured Swap Shop* on Saturday 1 December (on which Lalla Ward was due to have appeared at short notice) would not air, nor would *Parkinson* or *Larry Grayson's Generation Game*. Ward eventually joined Noel Edmonds for a chat on *Swap Shop* on Saturday 29 December.

Douglas Adams gave a talk on scriptwriting at the Rotherham Arts Centre on the evening of Thursday 6, commenting that *Shada* had been cancelled but also ruminating that he had not liked his script that much in the first place.

There was now no need for the gallery day on Thursday 6 December, and on Monday 10 December *Shada* was formally abandoned as part of the 1979/80 series. Having enjoyed the story a great deal, the cast and crew found the situation heartbreaking; the farewell party for Williams and Adams held in a basement conference room at Television Centre on Friday 14 December was a muted affair.

It was during production of *Shada* that Daniel Hill met director's assistant Olivia Bazalgette; some years later they became a couple, subsequently marrying and starting a family. ■

PRODUCTION

Mon 15 Oct 79 Scudamore's Boatyard/The Backs/Clare Bridge, Cambridge (The Backs of the Colleges); King's Parade/Botolph Lane & Trumpington Street/Free School Lane, Cambridge (Cambridge Streets)

Tue 16 Oct 79 High Street, Grantchester, Cambs (Country Road); Grantchester Meadows, Grantchester (Country/Field/Meadow)

Wed 17 Oct 79 Emmanuel College, Cambridge (College/Gate of St Cedd's/Porter's Lodge); Free School Lane, Cambridge (Cambridge Streets)

Fri 19 Oct 79 Blackmoor Head Yard, Cambridge (Cambridge Streets); Garret Hostel Bridge, Cambridge (A deserted back street in Cambridge), Round Church/Trinity Lane/Portugal Place, Cambridge (Cambridge Streets)

Mon 22 Oct 79 Ealing Film Studios Stage 2: CSO shots/Model filming

Sat 3 Nov 79 Television Centre Studio 3: Think Tank - Main Chamber/Corridor for Part One, Professor's Room for Parts One and Two

Sun 4 Nov 79 Television Centre Studio 3: Professor's Room for Parts Two to Six, Door outside Professor's Room for Part Six

Mon 5 Nov 79 Television Centre Studio 3: Skagra's Brig; Professor's Room for Parts Five to Six, Door outside Professor's Room for Part Three, Think Tank - Main Chamber/Corridor for Parts Four and Five, Model sequences

Thu 15 Nov 79 Ealing Film Studios Stage 2: Abandoned session - Model filming

Fri 16 Nov 79 Ealing Film Studios Stage 2: Abandoned session - Model filming/CSO shots on ramp

Mon 19 Nov 79 Television Centre Studio 6: Abandoned session - Chris Parsons' Lab; Skagra's Generator Room; Krarg Carrier - Command Deck for Parts Four and Five; Krarg Carrier - Corridor

Tue 20 Nov 79 Television Centre Studio 6: Abandoned session - Krarg Carrier - Generation Annexe; Krarg Carrier - Command Deck for Part Six; TARDIS; TARDIS Equipment Room

Sat 1 Dec 79 Television Centre Studio 3: Abandoned session - Chris Parsons' Lab; Skagra's Ship - Main Control; Skagra's Ship - Corridor

Sun 2 Dec 79 Television Centre Studio 3: Abandoned session - Skagra's Ship - Main Control; Skagra's Ship - Corridor; as above

Mon 3 Dec 79 Television Centre Studio 3: Abandoned session - Shada - Reception Area; Shada - Corridor; Shada - Main Chamber; The Space-Time Vortex

Post-production

Above: Professor Chronotis hides a secret.

Editing for *Shada* was to have taken place on Thursday 22 November 1979, and then on Monday 10, Wednesday 12, Saturday 15, Sunday 16, Tuesday 18, Thursday 20 and Friday 21 December. The cancelled gallery-only sessions had been booked for Friday 23 November, Monday 26 November in TC3, Thursday 29 and Friday 30 November in TC3 and Thursday 6 December in TC3.

Dudley Simpson's incidental music was to have been recorded at Lime Grove on Monday 24 December (Parts One and Two), Monday 31 December (Parts Three and Four) and Wednesday 9 January 1980 (Parts Five and Six); however, his pre-arranged contract had been cancelled on Wednesday 19 December.

On Wednesday 30 April 1980, incoming producer John Nathan-Turner sent revised scripts for *Shada* to Pennant Roberts to get the director's reactions on a possible remount to make two 50-minute shows to be slotted into the schedule for transmission at Christmas; he commented that they were 'far too long as you'll no doubt agree'. Roberts was dubious that this would happen because he believed that the approaches of Graham Williams and John Nathan-Turner were significantly different and that *Shada* would not fit easily into the new producer's vision for the series.

The condensed version of *Shada* was an assembly of the existing camera scripts with odd pages from the rehearsal scripts; this edited down elements of the material that had already been filmed and recorded

– such as an exchange between Chris on his first meeting with Chronotis, some of the punting scene and Romana's "time-tot" comment. One or two sequences were dropped entirely, such as Skagra's encounter with the Porter. Overall, the story was also resequenced slightly. Part One now ended with Skagra's attack on Chronotis using the sphere, while Part Two – which lost some of the material in the cell – concluded with the original cliffhanger to Part Three. The new Part Three started to combine and abbreviate some of the scenes on the Krarg carrier as well as shortening material back aboard Skagra's vessel with the Doctor, Chris and K9; this instalment now concluded with the Doctor, Chris and K9 being trapped by the Krargs in a corridor aboard the carrier. Rescued by Chronotis' TARDIS at the start of Part Four, the dialogue between the Doctor and Chronotis in the Shada corridor was heavily abbreviated, while material of the Krargs trapping the Doctor in Chronotis' study at the start of the original Part Six was omitted. Romana and Clare holding the control levers in place was edited to a minimum as was the Doctor at work in the TARDIS equipment room. The adventure now concluded with the TARDIS departing from Chronotis' study.



By Wednesday 21 May, it was hoped that the revised version of *Shada* could be recorded in two sessions in TC6 and TC3 in mid to late October. For this, David Brierley would be paid off and John Leeson would voice K9's dialogue. The first day would cover the TARDIS plus the reception, corridors and main chamber of Shada, with the second day devoted to the Krarg Carrier. The second block would then cover Skagra's spaceship and cell on the first day, and conclude on the second with Chris' lab and all the outstanding CSO and model shots. However, on Wednesday 25 June, Nathan-Turner informed Williams and Adams that since the studios were not available, the remount would have to be abandoned. *Shada's* final cancellation order came in June 1980, but Nathan-Turner ensured that the completed material was preserved in the BBC archives.

Trapped in a time eddy

During pre-production for *The Five Doctors* [1983 – see Volume 37] around New Year 1983, Tom Baker made it known that he was not happy to recreate his role as the Doctor. On Monday 10 January, Nathan-Turner set about acquiring clearance from Baker and Lalla Ward to use two *Shada* film sequences in the Anniversary Special: the Part One scene showing the Doctor and Romana in the punt (from where they would be captured in a 'time scoop') and Romana calling the Doctor over to the TARDIS from the start of Part Three. A distorted freeze-frame of the Doctor and Romana in Chronotis' study was also used to represent them being trapped in a time eddy.

Left: Chris Parsons struggles to grasp the reality of the situation.

SHADA

Also in 1983, the first attempts to reconstruct *Shada* were made by informal programme adviser Ian Levine (who had been on set for *Shada* as a guest of production assistant Ralph Wilton). Levine was assisted by Richard Landen, James Russell and animator Kevin Davies. Shown at Panopticon 5 in Birmingham on Sunday 4 September, the existing scenes were linked with text taken from the rehearsal scripts.

In 1984, Noel 'Snowy' Lidiard-White of BBC Enterprises (a former production assistant on stories including *The Space Museum* [1965 – see Volume 5]) suggested releasing *Shada* on videotape to Nathan-Turner; Lidiard-White was then taken ill, but in November 1985 Nathan-Turner considered having the then-current Doctor, played by Colin Baker, link the missing scenes either via narration or in sequences in which the Doctor would relate events to his companion Peri.



Right: Tom Baker, providing linking narration at the Museum of the Moving Image.





Following the success of both the 1991 BBC Video release of an extended version of *The Curse of Fenric* [1989 – see Volume 46] and the *Years* tapes – odd episodes with linking presentation material – Nathan-Turner asked Tom Baker to perform links for a video version of *Shada*. Baker agreed and recorded the inserts on Tuesday 4 February 1992 at the *Doctor Who: Behind the Sofa* exhibition at the Museum of the Moving Image on London's South Bank. A Krarg costume was featured among other props on display, including K9.

Of the salvaged material, a brief montage of shots of Romana recorded for Part Four was not used; the film montage of the Doctor was shortened and the Part Six inserts showing the tea trolley vanishing did not have the completed Mirrorlon distortion effect. Ace Studios used colour slide photographs of the models to create animation sequences showing the various spaceships 'in flight'; visual effects such as



Left: Young Chris Parsons and Wilkin the porter in Professor Chronotis' room.

K9's ray and 'splatters' from a Krarg's pole were added; the sphere was placed into many shots via Quantel; freeze-frames of characters were added to the narration and placed into screen shots; and new opening and closing credits were produced. Brierley recorded both the K9 film sequence dialogue and the quarantine warning (originally Skagra's voice) for Part One at a Soho studio. Dick Mills of the Radiophonic Workshop provided sound effects for the release. Music was composed by Keff McCulloch, who had provided electronic scores for many Sylvester McCoy stories; he 'sampled' conventional instruments in a bid to create a Simpson-style score. Following the six 'episodes', credits for the video rolled over a shot of Shada itself.

In December 2002, BBCi announced that an animated webcast of *Shada* would be made available in the anniversary year of 2003. This had been suggested by producer Jason Haigh-Ellery of Big Finish as a special production for BBCi in the wake of the online animated adventures *Death Comes to Time* and Big Finish's *Real Time*. It was initially hoped that Tom Baker could be persuaded to play the Doctor, but the actor felt that this adventure was something from his past and was not keen to return to the role. Instead, it was proposed that the adventure would fit into the ongoing stories of the Eighth Doctor as played by Paul McGann, with Lalla Ward as Madame President Romana (as established in audio dramas such as *The Apocalypse Element*) and John Leeson as K9. The script revisions were undertaken by producer Gary Russell who worked from Adams' various different drafts; the Eighth Doctor collected Romana and K9 to establish what he was doing in Cambridge when he was taken out of time in *The Five Doctors*... resolving their loss of memory caused by Salyavin. Directed by Nicholas Pegg, a readthrough for the serial – which featured a new cast apart from Ward – was held on Monday 11 November 2002, with recording from Tuesday 12 to Thursday 14 November at Christchurch Studios in Bristol. This was then coupled with limited Flash animation based on artwork by Lee Sullivan to form the BBCi webcast.

Animated missing sequences

Ian Levine attempted a second unofficial completion of *Shada* in 2011 using animation to fill the missing sequences and drawing upon the vocal talents of the original cast as far as possible; David Brierley had died in June 2008 and Denis Carey had died in September 1986. John Leeson returned to the role of K9, Steven O'Donnell performed the outstanding Chronotis dialogue while Paul Jones impersonated Tom Baker who had declined to be



Above: Tom Baker recorded a new final scene for the animated version of *Shada* in 2017.

involved. The project was announced as complete by Levine on Friday 9 September 2011, but the hoped-for commercial release via BBC Worldwide never occurred.

In the wake of the animation of the missing serial *The Power of the Daleks* [1966 – see Volume 9] in 2016 by a production team headed by Charles Norton, in November 2016 some provisional work began on undertaking a similar task for the missing sections of *Shada*. Turning to the different rehearsal and camera scripts available, Norton assembled a script which abbreviated or combined some sequences and resequenced others into a feature presentation. Again, aiming to hire the surviving cast members, there were problems regarding the outstanding K9 and Chronotis dialogue; these sequences were minimised and achieved by using existing dialogue from David Brierley, and also the line, "Well guessed, Doctor," spoken by Denis Carey in *The Keeper of Traken* [1981 – see Volume 33].

Following a formal commission, the first production meeting was staged at BBC Television Centre on Thursday 18 May 2017. To capture movement for animation, a rotoscope session was held at Camberwell Studios in London on Tuesday 6 June which was attended by Daniel Hill as Chris, actor Tim Bentinck (David Archer in the Radio 4 soap *The Archers*) whose stature resembled that of Tom Baker, and Barnaby Edwards as other characters. Tom Baker and Daniel Hill recorded their dialogue – with Toby Hadoke standing in as all other characters – at Audio Sorcery Recording Studios in Tunbridge Wells on Friday 9 June, and after a telecine session on Tuesday 13, the remainder of the dialogue from Lalla Ward, Daniel Hill, Christopher Neame, Victoria Burgoyne, James Coombes and Shirley Dixon was recorded at Motivation Sound Studios near Finchley Road on Monday 26 June. Miniature effects supervisor Mike Tucker oversaw model filming at Halliford Studios in Shepperton on Tuesday 8 and Wednesday 9 August, with another telecine session on Tuesday 29.

Live-action material

Tom Baker resumed the role of the Doctor on screen, wearing the Doctor's costume on a replica TARDIS set to record the closing scene at IMG Studios in Uxbridge on Wednesday 13 September; also recorded as live action was material with K9 (operated by Mat Irvine) and a Krarg played by Barnaby Edwards.

Editing commenced at Television Centre on Monday 18 September, with an effects shoot at the photographic studio of Nuby UK on Wednesday 11 October. Composer Mark Ayres created a new score in the style of Dudley Simpson which was recorded at London's Master Chord Studio on Wednesday 25 and Thursday 26 October, with dubbing on Wednesday 8 November; the finished compilation ran to 138'21". ■

Publicity

Although ultimately never broadcast, *Shada* was promoted in *The Observer* with Gary Lee's feature *Welcome Back Dr Who* on Sunday 13 January 1980. The article noted that the following Saturday's new adventure would open on the Cam (where K9 would be punting with the Doctor) after which the 'Timelord' [sic] needed to face 'Skagara' [sic] because 'the planet Shada is in trouble'.



Above: The Doctor loses himself in a good book.

Broadcast

- *Shada* was scheduled for transmission at the end of the 1979/80 series, following on from the screening of *The Horns of Nimon*. As it turned out, the intended slot for *Shada* was effectively occupied by episodes of the US superhero series *Wonder Woman*. Competition for the serial would have likely included a variety of films shown by the ITV regions overlapping with episodes of the filmed adventure series *Dick Turpin*.

- Containing extracts from *Shada*, the Anniversary Special *The Five Doctors* aired in the USA on Wednesday 23 November 1983 and screened on BBC1 on Friday 25 November 1983, with a four-part repeat from Tuesday 14 to Friday 17 August 1984.

- Following a 10-minute preview clip premiered by BBC Cult at the Gallifrey One: Episode XIV – The Faction Paradox convention in Los Angeles in February 2003, the episodes of the webcast version of *Shada* (which ran between 20 and 28 minutes) were made available online on a weekly basis at noon on Fridays from Friday 2 May to Friday 6 June 2003. Trailers for the webcast first appeared on BBC Two from Monday 12 May 2003, and as an experiment, Part Four was made available online in seven daily episodes from Saturday 17 and Friday 23 May.

- Ninety minutes of footage from *Shada* were screened at the National Film Theatre in London as part of a science-fiction season on Saturday 16 August 2003.

- The Big Finish audio of *Shada* was subsequently broadcast as a two-and-a-half hour omnibus *Doctor Who Special* on the digital radio station BBC7 at 9am on Saturday 10 December 2005 (cycling at 8pm and 3am); this had an opening introduction in the style of *The Hitch-Hiker's Guide to the Galaxy* and interviews with Paul McGann, Lalla Ward, Nicholas Pegg, Gary Russell, Jason Haigh-Ellery, BBCi associate producer James Goss and freelance radio producer Kate Taylor between the instalments. It was repeated as

Below: Romana can hear voices.





a six-episode version weekly from Sunday 16 July 2006, and again in double-bills from Monday 10 to Wednesday 12 September 2007.

- *Shada* was one of the key elements of the BBC Radio 4 documentary *Shelved*; in this, Shaun Ley recounted how the politics of the late 1970s led to the non-broadcast of episodes from *Doctor Who*, BBC1's period drama *Secret Army* and *The Professionals*. The programme was broadcast at 10.30am on Saturday 12 December 2009.

- Charles Norton's animated version of *Shada* was available for digital download on Friday 24 November 2017 as well as being shown in some Australian cinemas by arrangement with BBC Worldwide ANZ and Sharmill Films.

- The animated version of *Shada* was screened in NFT1 at the BFI Southbank at 12.30 on Saturday 2 December 2017, two days before its release on DVD and Blu-ray.

- The animated version of *Shada* was screened by BBC America in a three-hour commercial slot from 8pm EDT on Thursday 19 July 2018 and billed as *Doctor Who: The Lost Episode*.

Above: The Doctor is delighted to pay a visit to his old friend Professor Chronotis.

SCHEDULED TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 19 January 1980	-	BBC1		-	-
Part Two	Saturday 26 January 1980	-	BBC1		-	-
Part Three	Saturday 2 February 1980	-	BBC1		-	-
Part Four	Saturday 9 February 1980	-	BBC1		-	-
Part Five	Saturday 16 February 1980	-	BBC1		-	-
Part Six	Saturday 23 February 1980	-	BBC1		-	-

Merchandise

Right: The unofficial 1991 novelisation of *Shada*.

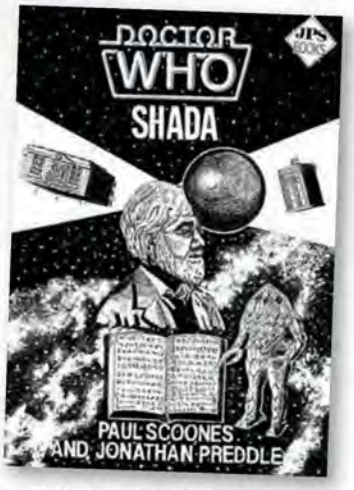
Below: The VHS relese of *Shada*, and accompanying script book.

Below right: The cover for the *Shada* audio drama starring Paul McGann.

Unhappy with his scripts for the abandoned serial, Douglas Adams decided that he would not even consider novelising the story. However, he reused some of his *Shada* material in *Dirk Gently's Holistic Detective Agency*, a novel published by Heinemann in May 1987. The setting was St Cedd's College at Cambridge, home for 200 years to Professor Urban Chronotis; it also had a porter with an incredible memory. The novel was later adapted in various forms, broadcast on BBC Radio 4 as a six-part serial from Wednesday 3 October 2007.



An unauthorised fan novelisation, *Doctor Who – Shada* by Paul Scoones and Jonathan Preddle, was published by JPS Books in March 1989 and has been reissued on various occasions. Subsequently, Adams allowed the *Doctor Who* Appreciation Society to publish an adaptation of his scripts in its fiction fanzine *Cosmic Masque* in six instalments from 1991; appearing in issues 13 to 18, these were adapted by Jonathan V Way.



Doctor Who – Shada was released by BBC Home Video on Monday 6 July 1992. Due to a film rights agreement for *Dirk Gently's Holistic Detective Agency*, Adams – who had innocently signed the release contract without realising its implications – did not receive a credit on the box, bar a sticker explaining that his fees were being donated to the Comic Relief charity. The video ran to 109 minutes and was packaged with a booklet containing the rehearsal scripts. The video was also released in the USA in October 1992, Australia in February 1993 and New Zealand in March 1993.



When *The Five Doctors* was re-released as a Special Edition in November 1995, some of the *Shada* extracts were replaced; the screen shot in the study was now from the punt sequence, as was the scene with the Doctor and Romana with the TARDIS.

To celebrate the 40th anniversary of *Doctor Who*, in December 2003 Big Finish

Productions released an extended version of the *Shada* webcast as a two-CD set.

In January 2013, 2|entertain released *The Legacy Collection* on DVD. This three-disc set included *Shada* and the documentary *More than 30 Years in the TARDIS*, as well as the following extras for *Shada*:

- **The BBCi/Big Finish animated version**
- **Taken Out of Time: The Making and Breaking of Shada** – a look back at the making of *Shada* with actor Daniel Hill, director's assistant Olivia Bazalgette, production assistant Ralph Wilton, assistant designer Les McCallum, chorister Angus Smith, as well as Pennant Roberts, Tom Baker, and Vic Meredith
- **Strike! Strike! Strike!** – a look at how industrial action impacted on the making of *Doctor Who* in the 1970s and 80s featuring Tony Lennon, Lord Addington, Nicola Bryant, Richard Martin, Gary Russell, Barry Letts, Derrick Sherwin, Peter Purves and Paul Seed – introduced by Shaun Ley
- **Shada: Now & Then** – a look at how the film locations in Cambridge appear today
- **Being a Girl** – an examination of how women have been portrayed throughout the history of *Doctor Who* narrated by Louise Jameson and featuring Samira Ahmed and Emma Price
- **Photo Gallery**
- **Production Information**
- **Subtitles**





Left: A new version of Shada, including animation, was released on DVD and Blu-ray in 2017.

A newly completed version of *Shada*, featuring footage upscaled to high definition and incomplete footage represented by animation with voice work by the original cast was released by BBC Worldwide first as a digital download in November 2017 and subsequently on DVD, Blu-ray and as a Blu-ray Steelbook in December 2017. In addition to the special features included on *The Legacy Collection*, the released featured:

- **An audio commentary** with actors Christopher Neame and Daniel Hill, character artist Martin Geraghty and lead animator AnneMarie Walsh, hosted by Toby Hadoke
- **Studio Session 1979** – original studio recording material
- **Dialogue Sessions** – dialogue recording sessions
- **Studio Shoot** – coverage of the September 2017 studio shoot with Tom Baker
- **Model Filming** – August 2017 model effects filming
- **Deleted scenes**

Left: The cover for the 2013 DVD release of *Shada*.

- **Title Sequence Film** - different versions of the opening and closing films
- **Live Action Reference Shoot** - June 2017 - greenscreen reference footage of Daniel Hill, Tim Bentinck and Barnaby Edwards
- **Shada - 2017 Gallery** - design drawings and production photographs
- **DVD-ROM content**

The DVD and Blu-ray release included an eight-page booklet of production notes and photographs. The Blu-ray Steelbook edition came with a bonus disc featuring the 1979 VHS version of *Shada* and the 2003 BBCi/Big Finish animated version, both with DTS-HD MA 2.0 stereo soundtracks. It also came with a small 'Production Notes' booklet.

Drawing upon various different drafts of the scripts, Gareth Roberts' considerably expanded novelisation of *Doctor Who – Shada* was commissioned in December 2010, and announced in March 2011. It was published in hardback by BBC Books in March 2012 and in paperback in January 2013. This was released by AudioGO as an 11-CD audiobook in March 2012, read by Lalla Ward with John Leeson as the voice of K9. The novelisation was also published as a large print, hardback edition by Windsor Paragon in January 2013 and in paperback in July 2013. In 2013 it was published in Hungarian by Gabo, in Italian by Oscar Mondadori and in French by Milady. In 2014 it was published in Brazil in Portuguese by Objectiva, in Turkish by Ithaki Yayinlari, in Chinese by Shanghai Translation Publishing House and in German by Cross Cult. In 2016 it was published in Czech by Argo and in Russian by AST.



Right: Gareth Roberts' novelisation of *Shada*.

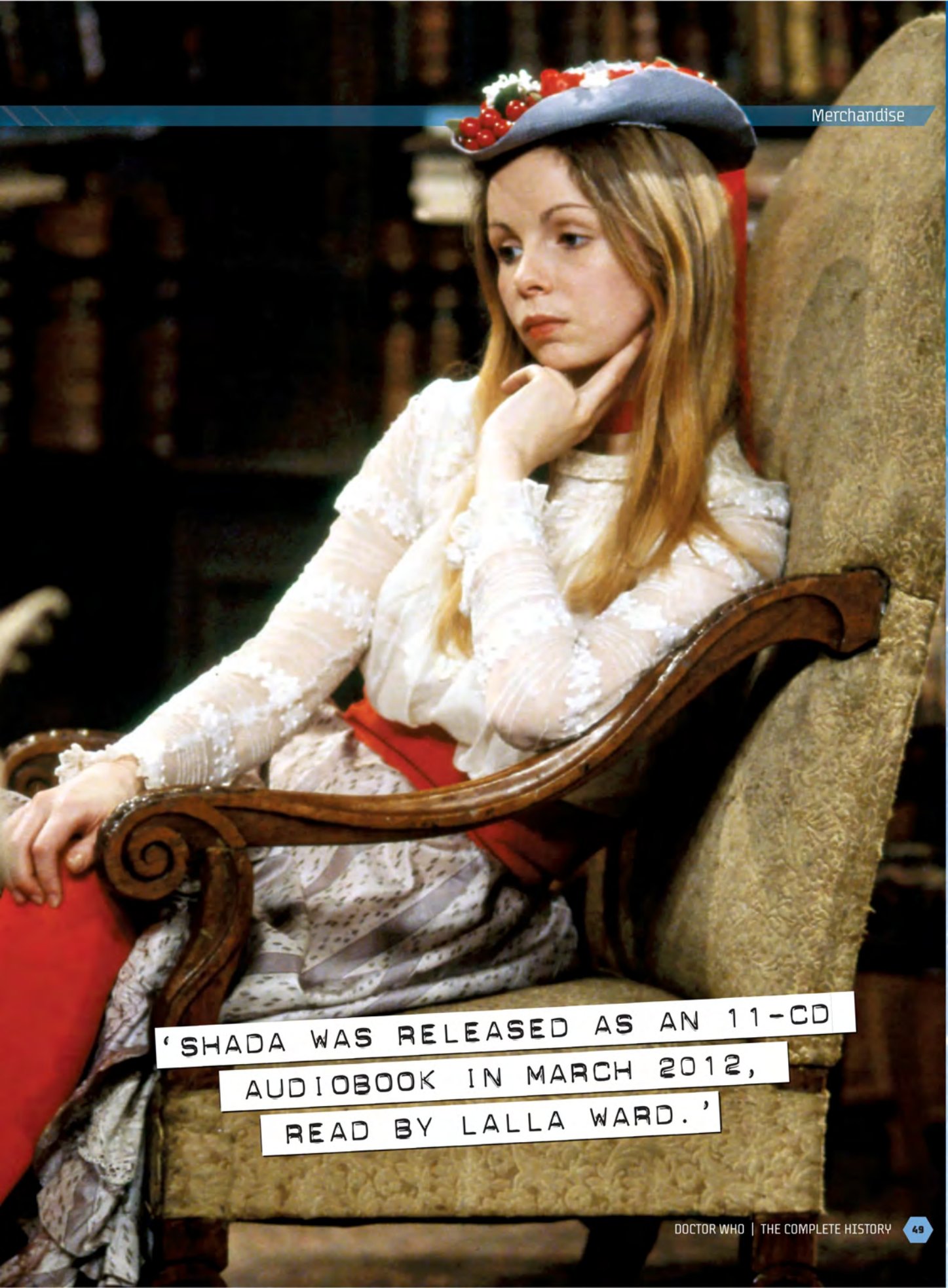
The *Sphere* sound effect created for the VHS release of *Shada* was included on the 1993 BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop*.

A feature on the cancellation of *Shada* was included as part of the CD *Doctor Who at the BBC: Lost Treasures* which was presented by Louise Jameson and released by AudioGO in October 2013.

Steve Cambden's 8mm home movie film of the Cambridge shoot was included on the video *The Doctors: 30 Years of Time Travel and Beyond* issued by Mastervision in September 1995; it was reissued on DVD in 2002.

A Professor Chronotis figure was issued by Harlequin Miniatures in 1999.

In 2003, 4,000 sets of four postcards promoting the BBCi/Big Finish animated version of *Shada* were issued. The postcards featured artwork by Lee Sullivan and print design by Lee Binding. In 2004, The Who Shop issued art prints of the animated *Shada* signed by Paul McGann. A4 prints of Andew Skilleter's art based on *Shada* were issued in 2011. ■



'SHADA WAS RELEASED AS AN 11-CD AUDIOBOOK IN MARCH 2012, READ BY LALLA WARD.'

Cast and credits

CAST

Tom Baker Doctor Who

with

Lalla Ward Romana
Christopher Neame Skagra
Denis Carey Professor Chronotis
Daniel Hill Chris Parsons
Victoria Burgoyne Clare Keightley [2-6]
Gerald Campion College Porter [1-3,6]
David Strong Driver [1]
Derek Pollitt Caldera [4]
John Hallett Constable [6]
Shirley Dixon Ship
David Brierley Voice of K9 [2-6]
James Coombes Voice of the Krargs [1,4-6][1]

UNCREDITED

Graham Cole, Terry Creasey, Norman Bradley, Ken Sedd, Tony Graham Young Scientists [A S T Thira, G V Santori, L D Ia, I Akrotiri, Doctor A St John D Caldera]
David Cole, Richard English, Harry Bunges Students
Colin Thomas Don
Harry Fielder Krarg/Krarg Commander[1]
Roger Neate Lab Technicians[1]



Right: Rehearsals on the set of Professor Chronotis' study.



Left: A happy ending.

Nicky Ryde.....Girl Student[1]
The Cambridge Choristers.....Themselves
Tria Lining, Beth Turner, Lynn Goliday, Roger Neate, Richard English, Harry Bunges.....Passers-by,
James Muir.....Man Fishing
Derek Suthern.....Krarg
Reg Woods, Lionel Sansby, James Muir.....Krargs[1]
John Dolan, Ernest Jennings, Johnny Clayton, Max Mundy..Old Scientists [A S T Thira, G V Santori, L D Ia, I Akrotiri]
Ann Lee.....Lucrezia Borgia[1]
Joan Harsant.....Boedicia[1]
Shirley Conrad.....Lady Macbeth[1]
Julie La Rousse.....Salome[1]
A Hangman.....Executioner[1]
Leslie Bates.....Rasputin[1]
Barry Summerford.....Nero[1]
Steve Kelly.....A Gladiator[1]
Dave Cooper.....Genghis Khan[1]
Steve Ismay, Ridgewell Hawkes, Les Shannon.....Space Monsters[1]

[1] Performance never recorded

CREDITS

Written by Douglas Adams
Incidental Music: Dudley Simpson[2]
Special Sound: Dick Mills
Production Assistant: Ralph Wilton
Production Unit Manager: John Nathan-Turner
[uncredited: Kathleen Bidmead on film]
Director's Assistant: Olivia Bazalgette
[uncredited: Jenny Doe on film]
Assistant Floor Manager: Val McCrimmon
Film Cameraman: Fintan Sheehan [1-3,6]
Film Recordist: Ron Blight [1-3,6]
Film Editor: Tariq Anwar [1-3,6].
Visual Effects Designer: Dave Havard
Electronic Effects Operator: Dave Chapman
Vision Mixer: James Gould
[uncredited: Sue Thorne on block 2[2]]
Videotape Editor: Rod Waldron[2]
Studio Lighting: Mike Jefferies
Studio Sound: John Hartshorn
Costume Designer: Rupert Roxburghe-Jarvis
Make-up Artist: Kim Burns
The BBC would like to thank
the Masters and Fellows of Emmanuel College
for their help in the making of this story [6]
Script Editor: Douglas Adams
Designer: Victor Meredith
Producer: Graham Williams
Directed by Pennant Roberts
BBC ©1979

[2] Work not performed prior to cancellation

Profile

DENIS CAREY
Professor Chronotis

William Denis Carey was born 3 August 1909 in Wandsworth, London to William Denis Sr and May (née Wilkinson). Both parents were amateur actors and with their encouragement he appeared in Royal Court panto *The Great Big World*, aged 12.

Although gaining degrees in law and political science from Trinity College, Dublin, failures in Gaelic and general science made him rethink a planned civil service career, choosing acting instead.

While studying in Dublin, he became involved with the Gate and Abbey Theatres from 1929. He also worked with BBC Irish radio, making an early appearance in *What Men Live By*, broadcast 14 November 1930. He wrote *Children's Hour* adaptations in Northern Ireland including *The Story of Finn McCoul* (1936), and adapted *Around the World in Eighty Days* for the Home Service in 1940.

Below: Carey in *The Beast with Two Backs* in 1968.



Returning to England for *Murder at the Cathedral* (1936, London Old Vic), the production ended up on Broadway.

He featured in John Gielgud's production *Spring Meeting* (1938/9, Ambassador's, London/Prince's Theatre, Bristol/tour) and through this association toured England, acting and stage managing with Gielgud's travelling Pilgrim Players during 1940-3.

Working with Glasgow Citizens Theatre's first Rep company in 1943-5, he met Anglo-French actress Yvonne Coulette and they married in autumn 1944. By 1946 he was with the Arts Council Midlands Theatre Company. Diversifying, he earned credits as a dancer in films *The Red Shoes* (1948), *Queen of Spades* (1949) and *Oh, Rosalinda!* (1955).

His TV début came in *The Tragical History of Dr Faustus* (aired 22 June 1947).

He began directing at London's Mercury Theatre in 1947, with *A Pound on Demand*, next becoming associate producer with the Salisbury Arts Theatre Company for 1949/50. He became artistic director at the Bristol Old Vic from 1950, overseeing a company including wife Yvonne, Donald Pleasence, Peter Ustinov and Peter O'Toole.

Thirty-six plays in four seasons included *St Joan*, *The Taming of the Shrew*, *The Merry Wives of Windsor* (1950/1), *Of Mice and Men*, *Macbeth*, *The Two Gentlemen of Verona* (1951/2), *Henry V*, *The Alchemist* (1952/3), *The Comedy of Errors* and *Antony and Cleopatra* (1953/4). The musical *Salad Days* successfully moved to London's Vaudeville Theatre from 1954. Further hit London productions included Peter Ustinov's *Romanoff and Juliet* (1956/7, Piccadilly).

For London's Old Vic, Carey directed *Twelfth Night* (1954), *Much Ado About Nothing* (1956), and *Salad Days* follow-up *Hooray for Daisy!* (1960). Retaining ties with Bristol Old Vic, a tour of *Hamlet*, *Arms and the Man* and *A Man for All Seasons* (1962/3) travelled to Pakistan and Ceylon. He directed

productions in the mid-60s including *Charley's Aunt* (1964/5) and *Hedda Gabler* (1966/7).

Carey acted in television single plays *Serjeant Musgrave's Dance* (1961; plus a 1965 BBC serial adaptation), *Armchair Theatre* play *Late Summer* (1963) and *Wednesday Play* entry *A Beast with Two Backs* (1968).

Slowing his directing career from the late 60s, he took TV parts in *This Man Craig* (1966/67), *The First Lady* (1968), *Champion House* (1967/8), *The Expert* (1968), *Fraud Squad* (1969), *Codename* (1970), *The Troubleshooters* (1970), *Paul Temple* (1971, twice), *Owen MD* (1971), *General Hospital* (1973/4), *Sutherland's Law* (1974), *Crown Court* (1974/1977), *Rooms* (1977), *Coronation Street* (1978), *The Legend of King Arthur* (1979) and *Blake's 7* (1979).

TV costume dramas included *Elizabeth R* (1971), *Man of Straw* (1972), *The Shadow of the Tower* (1972), *The Adventures of Black Beauty* (1972), *I, Claudius* (1976), *Marie Curie* (1977), *Testament of Youth* (1979), *The Borgias* (1981) and *The Barchester Chronicles* (1982).

Film roles came in *Psychomania* (1973), *The Day of the Jackal* (1973) and *Lamb* (1985).

1970s theatre performances included *Uncle Vanya* (1970, Royal Court), *A Midsummer Night's Dream* (1973, RSC world tour), *The Artful Widow* and *Twelfth Night* (1976, Greenwich). He returned to directing at Bristol's Old Vic with *The Cocktail Party* and at the Little Theatre with *An Inspector Calls* and *Dry Rot* (1975/6) and *A Man for All Seasons* (1978/9). Later TV roles included *Jemima Shore Investigates* (1983), *Big Deal* (1984) and *Screen Two: Hard Travelling* (1986).

In *Doctor Who*, aside from Professor Chronotis, Carey took the title role in *The Keeper of Traken* [1981 – see Volume 33] and was the Borad's illusory human face in *Timelash* [1985 – see Volume 41].

Carey was working with Manchester's Royal Exchange Theatre, and heading away on holiday when he died suddenly on 28 September 1986, aged 77. ■





DIMENSIONS IN TIME

After capturing the First and Second Doctors, the Rani sets out to trap the Doctor's remaining incarnations in the East End of London. There, the Doctors and their companions are pulled across the timelines, and are hounded by the Rani's Menagerie of monsters.


LONDON BOROUGH OF WALFORD
ALBERT SQUARE
E20

DIMENSIONS IN TIME



'DIMENSIONS IN TIME IS HARDLY UNIQUE IN BEING A STORY THAT'S A LITTLE HARD TO UNPICK.'

Introduction

Dimensions in Time celebrated the 30th anniversary of *Doctor Who* in a story reuniting all the Doctors. To a certain extent, it got the same treatment as other anniversary stories. Like the 20th anniversary's *The Five Doctors* [1983 – see Volume 37] it was broadcast during the BBC's Children in Need telethon. Like the 50th anniversary story *The Day of the Doctor* [2013 – see Volume 75] it was presented in 3D.

In 1993, *Doctor Who* was no longer in regular production. This perhaps means that we are less inclined to see it as a continuation of the series following on from *Survival* [1989 – see Volume 46]. But given that it is two (admittedly quite short) episodes of *Doctor Who*, made by the BBC and shown on BBC1, what reason do we have for not properly acknowledging it as a part of the series' official chronology? The original actors reprised their parts. It featured a previously established villain – the Rani, seen in bona fide *Doctor Who* stories *The Mark of the Rani* [1985 – see Volume 41] and *Time and the Rani* [1987 – see Volume 43]. It's not a spoof – it's played completely straight.

Many people don't like it, but there are plenty of other stories that were not a critical success. You could perhaps argue that it's difficult to follow its time-hopping plot, but it's hardly unique in being a story that's a little hard to unpick.

It deviates from what we expect *Doctor Who* to be, in that it is a crossover episode with popular BBC soap opera *EastEnders*. This in itself contradicts the episode *Army of Ghosts* [2006 – see Volume 53] in which *EastEnders* is shown to be a fictional TV series in the *Doctor Who* universe.



Above: Peter Davison returns to the role of the Fifth Doctor.

Of course, we have met fictional characters in *Doctor Who* – in stories like *The Mind Robber* [1968 – see Volume 13] and *Robot of Sherwood* [2014 – see Volume 77]. It seems that *Dimensions in Time* isn't considered to be 'proper' *Doctor Who*, not because that wasn't the intent of the production team, but because it didn't suit its audience. Falling between the series' two periods of regular production, it's easy enough to strike it from the record.

It's interesting to note that it's *Doctor Who*'s dedicated audience that has led to the incomplete *Shada* [1979/80 – see page 6] – which never made it to TV – being considered more valid than *Dimensions in Time*, which played to a prime-time BBC audience. ■

PART ONE

The Rani has captured the first two incarnations of the Doctor – "pickled in time like gherkins in a jar" [1] – and instructs her henchman Cyrian to use a time tunnel to condemn the other Doctors to wander a dismal corner of the universe for two decades.

The Fourth Doctor sends out a mayday message warning his other selves that the Rani intends to lock them away in a dreary backwater of London's East End. [2]

The Rani detects the Seventh Doctor's TARDIS. It materialises near the *Cutty Sark* in Greenwich in 1973. The Doctor tells Ace that someone has deliberately taken them off course... [3]

In a flash, he is replaced with the Sixth Doctor and the year is 1993. As they walk through a market, the Doctor explains that they have slipped a groove in time.

There's another flash and Ace is replaced by Mel, and the Sixth Doctor with the Third. He approaches two women working on a stall – Pauline and Kathy – asking to know the year. [4] Pauline replies that it's 2013.

There's another flash, and the Sixth Doctor is now with Susan in 1973. He explains that he is being pulled backwards through time and his companions are being drawn back with him.

There's another flash, and Sarah Jane Smith finds herself in 2013. She spots the Third Doctor, who believes they are flitting around in a 20-year time loop. [5]

The Rani decides the Doctor is getting too near the truth and orders Cyrian to release the specimens.

The Doctor is now in his fifth incarnation with Nyssa and Peri in 1993. Many alien creatures stalk through the East End square. The Doctor and his friends are trapped and face the Rani. "Say goodbye, Doctors. You're all going on a long journey. A very long journey!" [6]




















PART TWO

The Rani has disguised her TARDIS as the local pub, The Queen Victoria. The Doctor concentrates, attempting to summon his other selves, and in a flash he is replaced by the Third Doctor, now accompanied by Liz. Liz struggles with the Rani – but then one of the locals intervenes. [1] Liz runs off, and the Doctor is delighted to see Mike Yates arrive in Bessie. He drives the Doctor to the riverside, where he is reunited with the Brigadier. He takes the Doctor (now in his sixth incarnation) by helicopter to Greenwich. [2]

Liz is replaced by Romana, who hides in a lock-up and meets the owners Phil and Grant [3] before returning to the square. As she walks past The Queen Victoria the Rani drags her inside. One of the locals, Frank, is bemused. "Well, I've seen them thrown out of the Vic, but never dragged in!" [4]

The Third Doctor and Victoria climb down the stairs of the *Cutty Sark* and enter the TARDIS. The Doctor pilots it to the Greenwich Old Royal Naval College. He emerges in his seventh incarnation and sees the Rani's TARDIS nearby. Leela runs out, explaining that the Rani has cloned her for her menagerie. But when she was cloned, she was in the form of Romana, meaning there are two time brains in the Rani's computer! [5]

In the Rani's TARDIS, Cyrian powers up the computer.

Outside, the Doctor, with the help of K9 and Ace, uses a converter from the TARDIS to overload the Rani's computer. The Doctor makes contact with his other incarnations, combining forces. The Rani's TARDIS is plunged into the time tunnel and the first two Doctors are freed.

The Doctor explains to Ace that he put the Rani into her own trap. "Certainly I, I mean we, are difficult to get rid of!" [6]



Pre-production

Above: A photocall for the Menagerie on Albert Square, including the Dalek and Dalek trooper not seen in the final episodes.

Since *Doctor Who* had concluded regular production in August 1989, producer John Nathan-Turner had remained at the BBC as 'caretaker producer' for 12 months, after which he had worked with BBC Enterprises on various *Doctor Who* videotape and audio cassette projects. Concurrently, his own Saltdean-based production company was involved with other series proposals, including a bid for *Doctor Who* which was among the tenders being considered by the BBC for independent production.

In late 1992, Nathan-Turner proposed the idea of a special adventure to be made the following year, celebrating the series' 30th anniversary. However, he was unaware that BBC Enterprises was already looking at developing *The Dark Dimension* (latterly *Lost in the Dark Dimension* and also referred by the cover title of *The Environment Roadshow*), a script for a 96-minute *Doctor Who* film by Adrian Rigelsford and Joanna McCaul, for broadcast in November 1993. At the start of 1993, Nathan-Turner was offered the post of script consultant on the project, but felt it best to decline since he would be unable to produce the production itself.

In May 1993, Nathan-Turner was taken out to lunch at the Balzac Restaurant by his old friend Nick Handel who worked at BBC features; Handel had been a drummer in a charity pantomime which Nathan-Turner had once written in Thames Ditton. Handel had just been assigned to edit the main 1993 fundraising

programme for the BBC's *Children in Need* charity which would air on BBC1 over *Doctor Who*'s anniversary weekend. This year, James Moir, the head of BBC entertainment, had given the go-ahead for a 3D broadcasting gimmick. A new German process, based on the Pulfrich Effect, required viewers to use special glasses, but also allowed the programme to be viewed in 2D by those without glasses – unlike the old two-colour or polarisation techniques used for 3D presentations at the cinema.

3D sketch

Aware from BBC Enterprises' press launch in April 1993 that *Doctor Who* was to be celebrating its 30th anniversary, Handel asked Nathan-Turner if he would like to develop a five-minute 3D *Doctor Who* sketch for *Children in Need*; *Doctor Who* seemed an ideal vehicle to showcase this new technology. It was not unusual for a popular BBC drama series to feature in a specially made sketch for the evening; in 1992, the cast of *Casualty* had given up their time to make such an item. Although tempted by the challenge of the new technology, the former producer was not keen on the idea; he had felt that he should make a break from *Doctor Who* after working on it continuously for 13 years. Handel gave Nathan-Turner a few days to think about the offer. When Nathan-Turner discussed the project with Richard Wakeley, his agent, Wakeley suggested that this could be an ideal opportunity for him to have a final *Doctor Who* swansong – something he had not had the chance for in 1989. Nathan-Turner then phoned Handel and accepted the assignment.

In the meantime, on Thursday 10 June, BBC Enterprises confirmed that the Special, *Lost in the Dark Dimension*, was soon to enter production, directed by Graeme Harper and produced by Penny Mills. However, no sooner had pre-production begun in earnest than the project was cancelled at the behest of Philip Segal who was involved in developing a new *Doctor Who* television series pilot as a BBC co-production with Steven Spielberg's company Amblin in America. *Lost in the Dark Dimension* was formally cancelled on Friday 9 July and elicited a lot of press coverage in papers such as the *Daily Mail* and the *Evening Standard*.

Nathan-Turner's experience of writing *Doctor Who* was limited to minor script alterations, notably during 1986 when there had been no script editor working on the series. Ideally he needed a co-writer for the project and thought of David Roden, a 21-year-old actor/writer based in Canterbury; born David Roden Mansell, he had been forced to drop his surname for professional reasons as Equity already had an actor called Mansell David. Over the last couple of years, Nathan-Turner had been lecturing on TV scriptwriting at universities and colleges, and Roden had



Below: Jon Pertwee with Pudsey Bear and the Doctor's car, Bessie.



Right: Colin Baker poses with Carole Ann Ford (left) and Sophie Aldred.

been in one of his audiences. Since the lecture, Roden had bombarded Nathan-Turner with script ideas that the producer had been unable to develop. Now in July 1993, Roden received a phone call out of the blue, inviting him to develop a five-minute *Doctor Who* sketch; he was familiar with the show, having watched it a lot as a child and having a particular fondness for the Peter Davison era.

Working quickly, Roden developed a sample idea purely as a starting point; this was *Destination: Holocaust*, 'A Special Adventure in 3D for *Children in Need*.'

In Roden's story outline, the pre-credits open at night on the platform of a railway station 'somewhere in southern England'. Strange sounds are heard, snow starts to fall and clouds gather, crackling with electricity. The TARDIS emerged from the clouds and spiraled down to rest in an alcove on Platform 2. A figure emerged and went to the station entrance where another figure was alighting from an expensive Jaguar car. The Brigadier was delighted to see the Doctor – although the Doctor feared that he might have missed the Brigadier and commented that there was a storm coming as they headed off for their reunion in the Jaguar.

Green fireball

After the title sequence, the Doctor was talking to the Brigadier about a liar called Strobilus and asked who would be at the UNIT reunion; he hoped to see Captain Yates, Sarah Jane and "dear old Liz". An enormous green fireball burst out of the clouds and hurtled to Earth, skimming over trees and houses. In a nearby church, a vicar heard the noise of the object and, hurrying outside, saw the fireball strike the church spire and impact into the nearby vicarage. A section of the burning ball dropped in the country road in front of the Jaguar, causing the Brigadier to brake sharply. With the vehicle amid burning liquid, the Doctor got his winded friend out of the car into the trees as the Jaguar exploded. Examining the smoking metal, the Doctor found that it was pure varinium. Outside the church they encountered the vicar who was desperate to reach his wife, Agnes, who was in the vicarage – despite the fact that nobody could have survived. The vicar was sure that this was the Devil's work. The Doctor spotted a line of silver figures emerging from the flames and green light, and stalking up the hillside towards the church – Cybermen. The Cybermen opened fire on the trio, and the vicar was blasted backwards into a gravestone by a beam of blue light. The Doctor and the Brigadier took cover inside the church.

Inside the church, the pair tried to find another way out, aware that the roof was badly damaged. Spread-eagled across the altar was the incomplete remains of a Cyberman, and the Doctor determined that the spaceship must have been blown apart on impact. The Cybermen blasted the church door off its hinges, and the pair faced a Cyberleader. The Cyberleader explained that they had tracked the Doctor through time and space as they wished him to witness the destruction of Earth; they came to find him and to find new life for

their race. The Brigadier said that mankind would be defiant. Through the hole in the roof could be seen the underside of a vast spaceship. "When dawn comes we shall be the new masters," said the Cyberleader as its troops led the Doctor and Brigadier away. Outside the church, a beam of light shot from the underbelly of the ship, sweeping the group up towards the vessel in the shaft of light as the picture faded to black...

Nathan-Turner had indicated that since studio time would be expensive, the whole script should be written so that it could be made on location. Roden was particularly pleased with the character of a vicar who saw the Cybermen as the Devil's work; this was inspired by the curate in HG Wells' *The War of the Worlds* and, more specifically, Jeff Wayne's 1978 LP version where Phil Lynott played Parson Nathaniel.

Roden despatched *Destination: Holocaust* to Nathan-Turner who laughed at it; although the script was exciting, it was far too expensive, involving elements such as night shooting, snow machines, a car crash and a spaceship hitting a church. Nathan-Turner also knew that most of the BBC Cybermen costumes were unusable, and rather than a single enemy race it would be best to have a cavalcade of different monsters where the odd outfit or two might be available. He also wanted something with a more nostalgic feel to it. *Destination: Holocaust* was abandoned the next day.

Although the original idea had been to produce a story with Sylvester McCoy as the Doctor, to make the sketch more of a special anniversary celebration Nathan-Turner and Handel decided to involve as many of the previous actors who had played the Doctor as possible; this would add the nostalgia factor Nathan-Turner desired as hopefully viewers would tune in to see their favourite Doctor.

By now, a director had been assigned to the segment in the form of Stuart McDonald, who would also supervise the main appeal programme on the night; this was a blow to Roden who had hoped to direct the insert himself. McDonald had worked on programmes including *Bodymatters* and the *Tomorrow's World Christmas Quiz* in 1986 where Colin Baker had appeared in costume as the Doctor. The appointment of McDonald caused tension with Nathan-Turner who had also hoped to direct the segment himself.

McDonald and Handel had familiarised themselves with the 3D technique when they went to Munich earlier in the year. Nathan-Turner explained to Roden on the phone that the 3D effect only worked when there was relative movement of objects in the picture frame, so scenes like those with the Doctor and Brigadier talking in a car would not be suitable. It was also desirable to include female companions rather than the Brigadier, and a humanoid villain.

Handel was keen that the sketch should involve another ingredient which

Connections: Children in Need

- The BBC's Children in Need charity helps children who face homelessness, neglect, abuse and poverty as well as those with disabilities, severe illnesses and addictions. To find out more or make a donation, please visit *www.bbcchildreninneed.co.uk*



Left: Kate O'Mara presses Pudsey's buttons.

would guarantee press attention. Nathan-Turner eventually suggested a tie-in with the TARDIS landing in Albert Square from *EastEnders*; the BBC soap had been running since 1985 and was one of the highest-rated shows in the UK alongside Granada's *Coronation Street*. Nathan-Turner had various links with the show and his partner Gary Downie had been a regular member of its production team. Handel liked the idea and set up a meeting with the *EastEnders* team.

Handel, Nathan-Turner and McDonald went to the BBC's studios at Elstree, where *EastEnders* was made, for a meeting with producer Leonard Lewis, series script consultant Tony McHale and the series' press and publicity officer Sarah Bache. *EastEnders* normally had a blanket refusal on all requests to shoot on the Albert Square backlot at Elstree, but BBC publicity liked the idea of the TARDIS appearing in Walford. Lewis was not at all keen on the idea; the production pace on *EastEnders* was demanding and he did not want his schedule disrupted. Furthermore, during the planned production period of late September there would be building work on an extension to the Albert Square backlot which would cause a lot of noise. It was agreed that McHale would approve the script to ensure that the dialogue spoken by the *EastEnders* cast was in character; the *Children in Need* team was also told that some characters would not be available because they were being written out or had a heavy workload. Nevertheless, *EastEnders* had provided material for *Children in Need* before, and it was felt that goodwill for charity would furnish the extra effort.

In the meantime, Moir wanted BBC Entertainment more involved with *Children in Need*, and so a crossover was planned with the popular Saturday night show *Noel's House Party*, hosted by Noel Edmonds. The *Doctor Who* team was summoned to meet producer Michael Leggo (son of Tony Leggo, a former *Doctor Who* film cameraman), to discuss making the sketch into a two-part item; the first episode would be broadcast as part of *Children in Need* on Friday 26 November, with the second in *Noel's House Party* the next night. Leggo was enthusiastic about *Doctor Who* featuring on his show.



Right: It's Mike Yates to the rescue!

At another meeting with Leggo and the incoming *House Party* producer Jonathan Beazley, it was agreed that, like all items on *House Party*, the episode should last no longer than five minutes, and Leggo asked that his segment should include a notable visual effect, all the Doctors and certain *EastEnders* characters. He was keen that *House Party* director Arch Dyson should helm the second segment, but this was rejected as it made the crew too complex. With all the elements now being suggested, Handel realised that Part One needed to be extended to seven minutes.

The original intention was that the humanoid villain would be the Doctor's arch enemy the Master, but it soon became clear that Anthony Ainley had no interest



in making himself available to play the part. Nathan-Turner had always had a fondness for the Time Lady villain the Rani, as played by Kate O'Mara in *The Mark of the Rani* [1985 – see Volume 41] and *Time and the Rani* [1987 – see Volume 43], and so this character replaced the Master in Roden's new idea. The Rani was given a companion which Roden hoped he could persuade Sir Ian McKellen to play, since he had worked with McKellen at the National Theatre; consequently, the character was named 'Cyrian' after 'Sir Ian'. Roden was also given various *Doctor Who* serials on tape by Nathan-Turner to view for research, including *The Five Doctors* [1983 – see Volume 37].

Searching for a title which related to the 3D effect, Nathan-Turner suggested *3-Dimensions of Time* which Roden modified to *The Dimensions of Time*. In early July, the first draft of Part One was developed by Roden and Nathan-Turner; the basic structure came from Roden, with Nathan-Turner adding odd elements and lines of dialogue. The aim was to have all the action in Albert Square with the exception of scenes in the Rani's TARDIS which would involve minimal studio work. The team was still uncertain about its facilities; they were also unsure about which *EastEnders* cast would be available, but hoped to have two helicopters available from the Royal Navy... and all five of the surviving Doctors involved.

The first draft script of *The Dimensions of Time* opened on a barren alien landscape where a wounded Cyberman was gunned down by Cyrian. Looming over the prone creature, Cyrian explained that his function was to collect specimens and that the Cyberman would be the latest addition to the Menagerie. Suddenly, more Cybermen and a Cyberleader appeared and captured him, with Cyrian saying that "the time-traveller" needed the wounded Cyberman's brain prints for the computer. The Cyberleader realised that they had been betrayed; they were supposed to be the time-traveller's allies. As the opening titles began, he offered a proposition to Cyrian...

The TARDIS in Albert Square

After the opening credits, the TARDIS hurtled through an asteroid field, watched by the Rani as a hologram inside her ship. Cyrian informed the Rani that the Cyberman was installed in the Menagerie and all they needed now was an Earthling. Cyrian readied a cannon to aim at the TARDIS, with the Rani planning to dispatch all the Doctor's incarnations into a black hole for 20 centuries – but the shot missed. The TARDIS landed in Albert Square where a newspaper celebrated the Queen's sixtieth anniversary in 2013; the Doctor misquoted, "Oh to be in England, now that November's here!" (from English poet Robert Browning's 1845 work *Home-Thoughts from Abroad*) and learned from his watch that it was a Friday in November.



Right: Caroline John and Kate O'Mara prepare for a shot.

The Doctor explained to Ace how he avoided the black hole and was planning to take her to the Bank of England in 1993; instead they were in the deserted street market. The Rani decided to start shuffling the time stream – when all the Doctors were present they would materialise the black hole over the area and scoop them into another dimension.

Inflated prices and a futuristic tube train alerted the Doctor to the fact that they were in 2013, when a flash of lightning from the orange sky crashed down. The Doctor was now in his sixth incarnation, and his companion – now in the form of Mel – asked why they had changed. The Doctor realised he was being hauled through a hole in time, with the memories of his companions. Mel tried to buy a jacket from Gita and Sanjay and discovered it was 1993. There was a flash and the Fifth Doctor and Peri found themselves with a young Pauline Fowler and six-year-old Michelle. The Doctor realised that the time loop was closing around his selves when he became the Fourth Doctor, accompanied by Sarah Jane, talking to an elderly Pauline and a middle-aged Michelle. As the Third Doctor appeared in the market, the whole area seemed to be decaying, although the locals were oblivious. There were two companions ('Comp 1' and 'Comp 2') with the Doctor as he decided that they must get back to the TARDIS and correct the anomaly.

The Rani gave the order to release the specimens – but Cyrian pulled a gun on her as a patrol of Cybermen materialised in her TARDIS. The Cyberleader despatched troops to bring the Doctor to him. The Doctor (it is not specified which) and two of his companions found themselves attacked by Cybermen in 1993. Soon they were surrounded and all the Doctor's faces morphed between each other as the Cyberleader announced, "You cannot escape, this time, Doctor!"

Part Two was only developed as a scene breakdown at this stage. The Rani held off her Menagerie and separated the Doctor from his companion; she aimed to create a "super race" with the best from every species in the galaxy. The companion stole a car and drove through the monsters which were only holograms – the real creatures were inside the Menagerie. Arriving at a dock area, the car became Bessie and the Third Doctor stopped at a call box to summon the Brigadier and UNIT. In Albert Square, the locals started to age and decay. A helicopter arrived to join the Doctor, but it was the Rani's TARDIS which then became a van and drove off in pursuit of the Doctor in Bessie. Changing again, the Doctor arrived at a fairground where he was followed by the Rani and Cybermen; the fairground changed into a railway station where the

Connections: The Pulfrich Effect

In 1922, German physicist Carl Pulfrich (1858-1927) published his discovery that if an object moves horizontally across the field of view while there is a dark filter over one eye, the object will move back or forth in depth depending on its speed and direction. It takes longer to process dark images than light ones; hence a dark filter on the right eye delays the image by a fiftieth of a second. When both eyes try to resolve the same image, objects moving left to right appear nearer while those moving right to left are more distant.



Doctor and companion caught a train back to Albert Square. The Doctor set about using equipment from the TARDIS to save the decaying area, and the Brigadier and his men arrived to engage the Cybermen in battle. The Doctor fought off the Rani and completed his circuit; the Cybermen decayed to dust, the Rani was trapped in her own Menagerie and the market returned to the normality of November 1993... with the Doctor's companion asking if they could now visit the flood barrier.

Incident and movement

The draft script was shown to the two German 3D specialists who would be working on the project, one of whom, Tommy Beier, would be one of the cameramen. The pair indicated that the script had too much of an emphasis on drama and would need to allow far more incident and movement to exploit the 3D effect fully.

The major blow then came when Lewis informed the *Doctor Who* team that in the week planned for their shoot at the end of September, the Albert Square backlot would only be available to them for one day; Lewis believed that this was adequate time since his team could shoot 10 to 12 minutes per day for *EastEnders* there. However, he had failed to take into account the fact that the 3D shoot needed every shot to be planned and rehearsed far more with relation to the movement of foreground and background props. McHale and Bache were unable to help the team any more, apart from suggesting that another street market resembling the Walford one was found. However, this would then mean taking the *EastEnders* cast away from BBC Elstree when the original plan had been to keep costs down by using the backlot.

With the *EastEnders* situation becoming increasingly impractical, Nathan-Turner took the decision to drop this element entirely from the programmes. Roden

Below: Colin Baker and Sophie Aldred with *EastEnders* regulars, Shobu Kapoor (Gita) and Deepak Verma (Sanjay).



Connections: Predecessors

- The Fourth Doctor describes his two earliest incarnations as "the grumpy one and the flautist". The First Doctor had a tendency to be easily irritated and would quickly become annoyed. The Second Doctor would often play a recorder, which was sometimes erroneously referred to as a flute.



suggested taking the first episode and completely rewriting it so that it could be made at Dreamland, a period funfair in Margate. However, Downie had contacts at Chessington World of Adventures from a previous shoot there, and was sure that the theme park would be happy to let its site be used free of charge. Roden had recently worked on Derek Jarman's *Wittgenstein* in which he had played a student; also in the cast had been Michael Gough as Bertrand Russell; Roden felt that Gough could be persuaded to reprise his role of the Toymaker from *The Celestial Toymaker* [1966 – see Volume 7].

In July, Roden developed a new script entitled *The Endgame*; this required all five surviving Doctors, Nicholas Courtney as the Brigadier, Gough as the Toymaker and various other cast members who would play Sergeant McRae, UNIT troops ('This can include Captain Yates, Sergeant Benton, whoever we can get') and Cybermen. The pre-credit sequence opened with the TARDIS spinning through space – and the camera passing in through the roof light to show the console room. The lights were dim and the Seventh Doctor was floating in mid-air, surrounded by a strange glow and with his hands strapped together. He refused to surrender his regenerations... and from the shadows stepped the figure of the Celestial Toymaker, who was sure that the Doctor would succumb when his friends were threatened. The Toymaker released the Doctor, who demanded that the intruder returned his previous incarnations to their correct time lines. The Toymaker refused, and caused one wall to vanish, revealing the six Doctors floating in a starry void; he aimed to possess these incarnations so that there could be seven Toymakers, with Time Lord powers. When the Doctor still refused, the Toymaker said, "Let the game commence!" and hurled sparks at the Doctor.

The Doctor and the Toymaker

After the opening titles, the Doctor recovered and the Toymaker said it would be his friends who suffered. The Doctor offered a deal: a challenge in the Toymaker's domain with him and his previous selves pitted against the Toymaker's powers. If they won, they were freed – if they lost, the Toymaker could claim all seven selves. The Doctor outlined the game as a hunt – whoever reached the TARDIS first would win. He and the Toymaker were the players and his other selves his playing pieces. The Toymaker agreed and conjured up a glowing blue sphere – power from which arced to the foreheads of both players as the Toymaker



Right: Jon Pertwee and Deborah Watling step out of the TARDIS as the Third Doctor and Victoria.



Above: Pam St Clement (as Pat Butcher) and Pudsey are at the mercy of a Menagerie of monsters.

looked forward to "a battle of wills in a world of imagination!"

Brigadier Lethbridge-Stewart appeared in a deserted, night-time funfair, where a spectral image of the Doctor told him that he was in a battle zone and must get through the park alive; he was the warrior who must find the TARDIS. To help him, he was given his best soldiers who appeared behind him. The Brigadier moved off with the team and the funfair suddenly came to life – falling silent a moment later. A clown appeared, somersaulted over the soldiers, landed behind them and exploded; "Never did like clowns," said the Brigadier. The Brigadier soon located the TARDIS and ordered his men to capture it in a pincer movement. Two soldiers were fired upon by six Cybermen who rose up out of a lake. When the Brigadier called to the Doctor for help, a Land Rover appeared; Lethbridge-Stewart leapt in and drove towards the TARDIS while his men continued to battle the Cybermen. He reached the TARDIS, but it vanished when he touched it. The Doctor accused the Toymaker of cheating, but the Toymaker said that the Doctor failed to lay out the rules of the game thoroughly.

The image of the Doctor told the Brigadier to get his men under cover, and arranged for some lightning to destroy the Cybermen. The soldiers made for the Haunted House where Sergeant McRae and his soldiers faced both harmless fake ghosts and a Cyberman which was blinded by gunfire and destroyed with a grenade. They broke into an upper room where the TARDIS was kept – guarded by a Cyberman which snapped McRae's neck. The Doctor was appalled, but the Toymaker pointed out that the more the Doctor struggled, the more his sphere would absorb his life force.

A Cyberleader took the Brigadier captive, but the image of the Doctor appeared and caused both Cybermen to turn to golden statues which crumbled to dust. The Brigadier entered the TARDIS and his intervention ended the game.

Connections: Where were you?



In 1973, Pauline Fowler tells Kathy Beale, "I can remember exactly where I was when Kennedy was assassinated. But don't tell Arthur!" The US President John F Kennedy was assassinated on 22 November 1963. Arthur was Pauline's husband.

However, when he fired, he discovered that the bullet was frozen in mid-air and crushed to dust between the Toymaker's fingers. The Doctor called upon his selves inside the sphere to join with him, and energy crackled towards the Toymaker. The Brigadier broke the Toymaker's concentration – and shot him in the forehead. A moment later, the Toymaker was sucked into the sphere while the six Doctors escaped and vanished. The Doctor explained that the Toymaker was trapped in his own world, and that they would drop the sphere off in a black hole while taking the Brigadier back home.

At the time that *The Endgame* was being developed, Handel had been out of contact on a tour of the BBC regions co-ordinating the local opt-outs on the Friday night broadcast to ensure that there was no duplication of ideas. On his tour, Handel had found that the *Doctor Who*/*EastEnders* item was envisaged as the highlight of the seven-hour broadcast. Consequently, Handel asked the team to persevere with involving *EastEnders*; this also proved necessary when Michael Gough – who had initially been available – was now committed elsewhere.

Nathan-Turner met up with McHale in Brighton one Friday night when McHale was working on a new thriller series, *Resort to Murder*. McHale explained that there was little he could do to help on the *EastEnders* front, particularly as the soap opera was also trying to record a storyline in Amsterdam at the time as well as getting ahead of schedule to allow a fortnight's holiday over Christmas. In addition, the role of production associate on *EastEnders* was in transition and nobody could confirm the backlot schedule.

Because Nathan-Turner personally knew some of the *EastEnders* cast, Handel suggested that he approach them directly for help. Nathan-Turner knew Wendy Richard, who played Pauline Fowler, best of all; they had the same agent, she had worked for him in panto with Colin Baker and he had suggested her to Matthew Robinson, the first director on *EastEnders*, for the role of Pauline in 1984. He phoned Richard late one Friday afternoon, as the actress was finishing a week's work at Elstree, and explained the idea of playing Pauline at different ages; Richard readily agreed and asked if there were any other cast members he would like to involve. Letitia Dean was also in Richard's dressing room and said she would like to play an older Sharon Mitchell; Gillian Taylforth was soon keen to be involved as Kathy Beale.



Connections: Lost companions

- On meeting the Sixth Doctor, Susan shouts out for Ian and Barbara, with whom she travelled in the TARDIS with her grandfather, the First Doctor. Susan refers to her grandfather as "the original" Doctor, echoing the First Doctor in *The Five Doctors* [1983 – see Volume 37] who introduced himself with, "I am the Doctor. The original, you might say."



On the Monday morning, Nathan-Turner, Roden and Downie scouted the Greenwich area as a possible venue for recording. Arriving at the production office at the BBC's Centre House before lunch, the replies concerning actors who would be available were starting to come in. Jon Pertwee was available and Colin Baker was keen to take part – although he would be touring in *Nightfright* that week. Sylvester McCoy was going to be in rehearsals for a new stage production of *The Invisible Man* which was opening at the Churchill Theatre in Bromley on the Wednesday of the shooting week; with this and a Thursday matinee, he would only be available on Friday. Peter Davison was the major problem; he had been playing Squire Gordon in Warner Brothers' feature film version of *Black Beauty* but this was over-running. His second call when available was as presenter of a BBC astronomy series, *Heavenly Bodies*, which was due to be recorded on a cross-channel ferry. Consequently *The Dimensions of Time* would have to be his third priority. Tom Baker had been sent a copy of the script and was uncertain about agreeing to take part as he didn't like the material. Kate O'Mara indicated that she would love to do it but was working in the theatre at Southsea that week. Bonnie Langford had a show in High Wycombe with Wayne Sleep in the evenings. Tentative agreement was made with Nicola Bryant, while Frazer Hines confirmed that he could be released from the soap *Emmerdale* for a day's recording.



Left: A look into the future for Pauline Fowler and Sharon Mitchell.

Cast of *EastEnders*

Of the *EastEnders* cast, Pam St Clement and Mike Reid were both keen to be involved as Pat and Frank Butcher; Reid appeared in *Doctor Who* in the 1960s as a stuntman and extra in serials such as *The Myth Makers* [1965 – see Volume 6] and *The War Machines* [1966 – see Volume 8] and had worked on the 1965 film *Dr. Who and the Daleks*. Ross Kemp and Steve McFadden who played the Mitchell brothers were also interested, and so were written into Part Two. Eventually a compromise was reached over the Albert Square backlot; the *Doctor Who* team could use it for two days – Wednesday 22 and Thursday 23 September.

By now, a crew for the production was being assembled, and Nathan-Turner was keen to use as many people from *Doctor Who* as possible so that they would be familiar with the series' technical issues. Gary Downie became production manager, a post he had held on both *Doctor Who* and *EastEnders*. Mike Tucker was assigned as visual effects designer; a devoted fan of *Doctor Who*, Tucker had been an assistant designer on many serials from 1985 onwards. After alleged 'artistic differences'

Connections: Run!

- Attempting to evade members of the Rani's Menagerie, the Doctor tells his companions Nyssa and Peri, "When I say run, run. Run!" This was a phrase commonly said by the Second Doctor, in stories such as *The Power of the Daleks* [1966 - see Volume 9], *The Faceless Ones* [1967 - see Volume 10], *The Evil of the Daleks* [1967 - see Volume 10], and previously said by the Fifth Doctor in *Castrovalva* [1982 - see Volume 34] and *Warriors of the Deep* [1984 - see Volume 38].



with two earlier costume designers, Nathan-Turner brought in Ken Trew, who had worked on *Terror of the Autons* [1971 – see Volume 16] and various serials during the McCoy era. The researcher was Emma Dow, the daughter of Ian Dow who had handled Outside Broadcast lighting on many McCoy serials. The budget for the show was set at £45,000.

To provide the Menagerie of monsters, Nathan-Turner contacted Andrew Beech, a former co-ordinator of the *Doctor Who* Appreciation Society who owned a number of original costumes from the show. The project was explained to Beech in broad terms, and an advertisement appealing for any fans with costumes to become involved was placed in an issue of the *Doctor Who* Appreciation Society newsletter, *Celestial Toyroom*. Applicants were invited to send a photo of themselves in costume to Nathan-Turner at Centre House.

A revised version of *The Dimensions of Time* was prepared on Sunday 1 August and omitted the opening Cybermen/Cyrian material for timing reasons, although McDonald had liked this sequence. The script now opened with the heads of the William Hartnell and Patrick Troughton Doctors ('and any others not available for the project') being captured by the Rani and Cyrian and allowed Nathan-Turner to insert his favourite line, "Pickled in time, like gherkins in a jar." The idea of the first two Doctors' heads was inserted when Nathan-Turner arranged with freelance props makers Sue Moore and Stephen Mansfield to make maquettes of Hartnell and Troughton, Moore and Mansfield having worked on various McCoy serials since *Time and the Rani*. The wigs for the busts were made by Lesley Smith.

The Rani on the hunt

Operating from the swirling entrance to the space-time continuum, the Rani set out to hunt down the Seventh Doctor next, trapping him in a 20-year time loop as the opening titles began. This version was far closer to the broadcast version, but with the TARDIS landing in a deserted Albert Square in 1973 en route for the Great Wall of China. However, as Ace touched the 'Albert Square' sign they found themselves in 2013 where the market was a hive of activity; this first time jump was described as 'the surrounding vista peels back like a stamp off a letter to reveal' the next scene; in subsequent scenes this was abbreviated to 'EXPLOSION'. Suddenly the pair became the Sixth Doctor and Mel talking to an



Right: Back to the 70s! The Sixth Doctor meets a young Kathy Beale (left) and Pauline Fowler.



Left: Elisabeth Sladen is back in the Andy Pandy outfit to play Sarah Jane Smith.

elderly Pauline Fowler and a middle-aged Michelle; Pauline Fowler commented that she wished her Arthur was still alive (in *EastEnders* the character later died after being released from prison). The Fifth Doctor and Peri then talked to a young Pauline and six-year-old Michelle. The Fourth Doctor and his two companions became aware of the decay as even the Doctor's jelly babies were becoming sugar embryos! The Doctor aimed to track "the heartbeat of a killer" otherwise they would all be trapped "like a bad student in an examination hall". The Doctor then entered his third incarnation and told his companions that they must get back to the TARDIS to "reverse the polarity of the neutron flow". The Rani released her Menagerie which attacked the Doctor; Pat Butcher believed the companions were "ruddy drug addicts" when they urged the locals to clear the streets since the inhabitants of Albert Square were in different time zones and could not see the threat to them. Confronted by a Time Lord, Voc Robot, Ice Warrior, Sontaran and Daleks, the Doctor realised that the TARDIS was not where it should be – because it was 20 years ago. The Rani emerged from the Queen Vic to tell the Doctor he was trapped.

At the beginning of Part Two, the Doctor summoned up a time carousel in the middle of Albert Square and the face of a trapped Doctor ('TRAPDOC') urged him to mind link with the Rani and learn her plan. The Doctor took on the personality of the Rani and discovered her plan for the Menagerie – to create the greatest computer in the universe. For this she would need a human brain print. In 1973, the Rani and Cyrian grabbed one of the Doctor's companions, leaving him with Jamie who discovered that the Dalek attacking him was only a hologram. The Rani conjured up the time carousel again as the Brigadier arrived in the square to rescue the Doctor by helicopter. Jamie fled for the Mitchells' garage while the Doctor was dropped on the roof of a tower block; shinning down a drainpipe he found Bessie ("Where did you come from old girl? Who cares? You're just in time..."). Driving back into the square, the Doctor rescued his changed companion while Frank Butcher admired Bessie ("How many owners?" "Just five of me!"). The Doctor drove Bessie into the time hole with the Doctor swimming into the blackness of the space-time continuum on a rope – the other end of which was held by the other companion in Albert Square. The Doctor emerged through the tunnel to confront the Rani and Cyrian; the trapped companion was released causing the Rani's computer to reject the program and blow up. The Doctor and companion escaped via the tunnel from the explosion and arrived in Albert Square in 1993. The Seventh Doctor and Ace returned to the TARDIS at the playground as UNIT was heard arriving... and the Doctor planned to take Ace back to yesterday.

The popular robot dog K9 was soon added to the mix, with John Leeson confirming

Connections: Armed and dangerous



- The Rani is seen to be using the same weapon that she had in *Time and the Rani* [1987 – see Volume 43] where she used it to force the Doctor's TARDIS to crash-land.



Above: The Doctor shows Mike Yates the way!

that he would perform the character's voice. It was also hoped that Katy Manning might be available to appear as Jo Grant; the actress was resident in Australia, but was to attend the PanoptiCon anniversary event in London at the start of September. As it transpired, Manning would be leaving the UK prior to recording.

Another version of the script was produced on Friday 13 August. The Rani was now operating from inside her TARDIS again and the dialogue was reduced somewhat; the scenes in 1973 were to be dated by a newspaper with the headline 'Princess Anne Marries', referring to the Royal Wedding of Wednesday 14 November 1973. Sanjay and Gita were now written in for the 1993 scene; the 2013 scene with the elderly Pauline now also had an elderly Kathy Beale rather than Michelle, and the 1973 scene also had a young Kath and a six-year-old Ian as well as Peri asking where Turlough was. The next 2013 scene now had an older Sharon talking to one of the Doctor's companions, while the Fourth Doctor was paired with K9.

Michael Leggo had by now suggested the idea of a phone vote to raise more cash for the appeal. The viewers would be able to vote on how they wanted the adventure to be resolved, with three different edits made for the story; the one which won the vote would be transmitted. Thus the script ended with three questions: 'Does the Doctor's old friend, the Brigadier, drop in in the nick of time? Should the Doctor summon up all his incarnations at once to defeat the Rani? Should the Doctor link his mind with his enemy, the Rani, to discover her evil scheme?'

The script for Part Two was very similar to the previous draft, but eliminating 'TRAPDOC' and relocating the Rani's HQ to her TARDIS. However, various changes in requirements for the different versions precluded the completion of this draft. By now, fans were getting curious about the special adventure and whether it was

Connections: Contact!

- The Fifth Doctor is seen to make contact with and attempt to summon his other incarnations by touching his fingers to his temples and closing his eyes. A similar method was seen to be employed in both *The Three Doctors* [1972/3 - see Volume 19] and *The Five Doctors* [1983 - see Volume 37].



a replacement for *The Dark Dimension*; the BBC assured the audience that the story would not be a serious attempt to revive *Doctor Who*.

The idea for the phone vote was revised to two options, with viewers choosing which of two *EastEnders* characters they wanted to have save the Doctor at the end of a cliffhanger; the choices would be the amiable minor character Big Ron or Mrs Christine Hewitt, Arthur Fowler's 'bit on the side'. Nathan-Turner knew that Elizabeth Power, who played Mrs Hewitt, would agree to this since they were old friends from Cheltenham Rep. However, a few days later Nathan-Turner was informed that Mrs Hewitt was being written out of *EastEnders*.

The Brigadier

A new version of Part Two was assembled on Tuesday 17 August, reworking the opening scenes so that the idea of the hologram monsters was removed, and having the Third Doctor being rescued by the Brigadier's helicopter before turning into the Sixth Doctor. Both Nicholas Courtney and Nathan-Turner were keen to have the first television meeting of the Brigadier with Colin Baker's Doctor; the Brigadier yelled, "Another you, I suppose?" while in the helicopter. The Doctor found Bessie by the flats and met up with his companion at the playground where they met Frank Butcher who offered to buy the TARDIS. When Frank told the female companion, "You can't blame a man for wanting to earn an honest living, princess," the Doctor realised, "Princess! Of course. It's the Rani's idea of a puerile joke. One of the meanings of Rani is Queen. So where better to disguise your TARDIS than a building that's your namesake. The Queen Victoria public house!" The TARDIS arrived outside the Queen Vic and the Doctor and K9 emerged to see the Rani flinging the captured companion out of the pub, with the companion saying that she was cloned when she was "Romanadvoratrelunder"; the conclusion of the story was then similar to the broadcast version with more dialogue from the Doctor about creating a "time-jump" which he activated as Cyrian operated the controls. The Doctor and Romana escaped from the Queen Vic before the Rani's TARDIS shot off into space.

Tom Baker was still not keen to be involved, indicating that the project was not his cup of tea. Nathan-Turner had been in regular talks with the actor and asked what he would be prepared to do; Baker suggested a scene on his own so that he would not meet his other selves but could give something unique to the story. He asked to do an introduction to camera which Nathan-Turner then



Left: Mike Reid lends his support to Pudsey



Connections: Meridian line

- The Rani intends to build "a massive time tunnel through the Greenwich Meridian". The Greenwich, or Prime Meridian is the north-south line which divides the eastern and western hemispheres of the Earth and is used as a zero reference line for navigation and astronomical observations.

wrote with Roden. However, Handel had already arranged with the *Noel's House Party* team that Pertwee would introduce the first episode live from the set of Edmonds' show.

Searching for a reason as to why Baker could not be present with the other Doctors, Nathan-Turner and Roden came up with the idea of trapping the fourth incarnation in a black hole with the first two and having him call on the Time Lords for help. Nathan-Turner decided to style this scene in an off-beat manner to appeal to Baker and showed Roden lots of Baker's old episodes to get it right. Likewise, the start and end of the adventure were relocated to Greenwich, the location picked for the non-Elstree day on which McCoy would be available. Sarah Sutton and Elisabeth Sladen had also indicated they would be available, although Sladen had doubts about playing Sarah Jane again on television.

The script was revised again on Wednesday 8 September, with the cover noting: 'Due to the large number of artists involved in this project, and their availability, this script is subject to change.'

Below: Steve McFadden and Ross Kemp as Mitchell brothers Phil and Grant.



The Fourth Doctor was now isolated from the main action in an opening sequence of his own. The dialogue for 'Tom/Doctor' was originally quite different than the broadcast version; after the voice replied to the Doctor's mayday, the fourth incarnation was to continue, "Oh you recognised me! Yes, I'm that one! I'm so flattered. Would you like a jelly baby? No, I didn't think you would. I bet you thought you'd seen the last of me, didn't you? Well unless you and your self-important stuffed shirts start interfering, something I'm very good at, as I'm sure you're aware, all of me and all of the other me's are going to be hopelessly trapped in a time loop... like a bad student in an examination hall! And before you send me into this melee of misguided mind manipulation, I refuse. But do help the others of me... us... them. Hurry! There's very little time!" It was originally intended that the opening titles would then follow this scene with Tom Baker.

1973, 1993 and 2013

The revised script specified that a Cyberman and a Time Lord should be behind the roundels in the Rani's TARDIS. The TARDIS now arrived at Greenwich Pier in 1973 and the Fourth Doctor was removed from the Albert Square scenes; the 2013 scene with the older Sharon now had a thunderstorm approaching and involved the Third Doctor ('Doctor Jon') and Sarah Jane. The concluding scenes with the monsters in 1993 now involved the Sixth Doctor ('Doctor Colin'), Nyssa and Jamie. At the start of Part Two, Nyssa and Jamie became a single companion who was grabbed by the Rani; the Third Doctor was rescued by Captain Yates in Bessie and the Albert Square character who tackled the Rani



Left: Leela explains recent events to the Seventh Doctor.

was scripted as an 'EASTENDER' saying, "What do you think you're doing?" Yates took the Doctor to meet the Brigadier at the helicopter. The companion hiding in the garage was specified as being 'Lalla Ward/Romana' in hand amendments. In the scene where the Rani ordered Cyrian to materialise at Greenwich, the renegade Time Lady was to continue: "And there we deal with the Doctors! And Cyrian, this time, don't land my TARDIS anywhere near a vulgar drinking establishment!" The scene of Romana being dragged into the Queen Vic was kept minimal so that a double could be used in a long shot if necessary. A scene at the Cutty Sark with 'Doctor Jon' and 'Comp 2' was added; hand amendments noted this as 'Victoria'. The climax with K9 was now set at Greenwich Park with the observatory in the background and written for a non specific companion. As Cyrian announced, "Thirty seconds to full power", the Rani observed, "Oh, Doctor, I'm going to miss you so... little!" For the concluding scenes, the Doctor 'has linked K9 into the base of the statue with wires'. As K9 activated the converter, there was a short scene of the Rani pressing the computer button on her wrist bracelet and realising that something was wrong. The script was then to end with the Doctor asking Ace where she would like to go to, and Ace asking what the point of this was: "When you set the TARDIS for the Great Wall of China we ended up in Albert Square..." As Ace entered the TARDIS, the Doctor said, "In that case, we'll head for Albert Square!" He shut the door and the TARDIS dematerialised.

On Wednesday 8 September, Nathan-Turner wrote to his old colleague Lorne Martin at M&J Media Ventures in Teddington; Martin had been involved in supervising various exhibitions of *Doctor Who* props and costumes over the years, and Nathan-Turner indicated that they would like to use a Tractator from *Frontios* [1984 – see Volume 38], the Garm from *Terminus* [1983 – see Volume 37], a Pipe Person from *The Happiness Patrol* [1988 – see Volume 44], the Melkur from *The Keeper of Traken* [1981 – see Volume 33], a Tetrap from *Time and the Rani*, Zog from the stage play *The Ultimate Adventure*, the 'creature' from *Dragonfire* [1987 – see Volume 44], a Gastropod from *The Twin Dilemma* [1984 – see Volume 40] and Bessie; the monsters were required on the Elstree lot on Wednesday 22 with the car also needed on the Friday. It was agreed that these monsters would appear as 'set-dressing' only and so not require any clearances.

A formal letter was issued to many of the actors who played the companions on Tuesday 14 September, inviting them to take part in the mini-adventure to be filmed at the Elstree lot the following week; 'If you would like to take part as your regular character for a fleeting moment or two,' explained Nathan-Turner, 'we would be absolutely delighted for



Connections: Music machine

- Among the Doctor's equipment outside the TARDIS at the Maritime Museum in Greenwich is Ace's augmented ghetto blaster, previously seen in *Silver Nemesis* [1988 – see Volume 45].

you to join us.' The producer had hoped that Janet Fielding would be available to appear as Tegan; the actress originally agreed but then realised that she would no longer feel comfortable in front of a camera, having worked in administration for Women in Film and Television for over three years. Consequently, she phoned Nathan-Turner and declined. It was then hoped that Mary Tamm would be available to appear as Romana in the closing scenes at Greenwich, although Tamm also had commitments on the Channel 4 soap opera *Brookside*.

By Thursday 16 September, Samuel West – the son of actors Timothy West and Prunella Scales – had been cast as Cyrian since Ian McKellen had turned down the opportunity of a *Doctor Who* cameo; Nick Handel's five-year-old son, Tim, was to appear as the young Ian Beale. Terry Walsh would be the stuntman for the show; Walsh had worked on *Doctor Who* since 1966 and, as Pertwee's stunt double, was a good friend of the star. It was hoped that Ian Reddington would appear as 'Tricky Dicky'; Reddington had featured in *The Greatest Show in the Galaxy* [1988/9 – see Volume 45] prior to joining the *EastEnders* cast.

A script revision on Thursday 16 September had Jamie rather than Peri join the Sixth Doctor in the 1973 sequence of Part One, with Jamie saying to the Doctor, "I didnae think I'd see you again," and then asking, "So where's your young friend Peri, then?" referring to Jamie's meeting with Peri in *The Two Doctors* [1985 – see Volume 41]. The availability of Peter Davison was in doubt; the actor was possibly to appear in the first 1993 sequence, but the scene where the monsters appeared on Turpin Road by the Meal Machine was rewritten for no specific Doctor and with Peri replacing Jamie. No specific aliens or monsters were referred to in the sequences of them emerging from the shop, the laundrette and the pizza bar; it was noted, 'The upstairs windows [of the Queen Vic] all fly up in unison to reveal the less mobile of the Rani's Menagerie.'

A short scene rewritten on Thursday 16 had the Mitchell brothers crossing the playground and heading for the garage; the scene in which Romana was grabbed as she made for Doctor Legg's was also revised. The climactic scenes at Greenwich Park were rewritten, still for a non-specific companion, the same day; these also removed some of K9's material where the dog scanned for the Rani's TARDIS and discussed the genetic code plan with the Doctor. The Doctor's explanation of how the Rani was stretching her TARDIS to its limits was also deleted.

The resolution of the cliffhanger at the start of Part Two was rewritten on Friday 17, and had the Rani telling the Doctor, "One of your Earthling friends is coming with me to be cloned for my Menagerie!" As Yates arrived in Bessie, it



Right: Peter Davison is joined by Nicola Bryant (left) Sarah Sutton, and a Cyberman.



was indicated that "Liz Shaw runs down Bridge Street towards the garage". Special advertisements featuring K9 were written, such as, "Attention! Attention! I am K9. I will be appearing in a three-dimensional *Doctor Who* adventure on Channel 1 of the British Broadcasting Corporation in aid of Children in Need. Give generously! That is an order!"

Charitable cast and crew

Of the 34 principal artists, all bar two were working on another project at the same time and gave up what free moments they had. The fans with their monster costumes and the *EastEnders* extras also gave their time for free; Andrew Beech and Derek Handley provided many of the costumes, and one devotee – John Frank Rosenblum – flew over from America with his Vanir costume to take part. It was understood by Equity, the actors' union, that the show would only receive a single broadcast in the United Kingdom and would not be commercially exploited. None of the cast and crew were paid for their work on the show.

As the week of shooting arrived, Davison's schedule became clearer. *Black Beauty* would not require him all the time, and bad weather meant that the filming in the English Channel had been cancelled; consequently the actor would be available on Wednesday morning. This was a relief for the crew since the Early Warning Synopsis had guaranteed that all five surviving Doctors would appear. However, Nathan-Turner and Roden were less than happy with the publicity for the story. The features department decided that the announcement of the crossover should be kept secret from the public and press until a week before transmission, and there were to be no exclusive photocalls for newspapers or specialist magazines.

The day before recording, the production office received a fax from Tom Baker who indicated that he still didn't like the scripted introduction he had been given... but was nevertheless prepared to be involved despite believing that the material he had been given was "whippetshit". Nathan-Turner was busy in meetings all afternoon with McDonald and Handel, and Roden had to leave for Canterbury on other work. Before he left, Roden redrafted Baker's speech to appeal to him. The Doctor now opened by saying, "This is an urgent message for all of the Doctors." After conveying the basic plot and referring to "a dreary backwater of London's East End", the Doctor concluded, "You can hear the heartbeat of a killer – and she's out there somewhere." The scribbled dialogue was left for production assistant Gary Broadhurst to type up and fax to Baker. By the evening, there was still no response from Baker. ■



Connections: Which Doctor?

When Romana tells the Mitchell brothers that she is looking for the Doctor, they mistakenly believe she is looking for Doctor Legg, the local physician. This prompts Romana to respond with, "Doctor who?" playing on the title of the series.

Left: Tom Baker puts on the long scarf one more time.

Production

The first day of recording for *The Dimensions of Time*, Tuesday 21 September, was spent at Fountain TV Studios at Cocks Crescent in New Malden, Surrey which gave its facilities free of charge. Taping began at 9am with all the scenes in the Rani's TARDIS. O'Mara was confused by the script and felt that her new Rani costume made her look like a humbug. She had worked with Sam West before in theatre at Chichester. West was delighted to be in *Doctor Who*, having avidly watched it in his youth; he had been a member of the *Doctor Who* Appreciation Society and his twin ambitions as an actor had been to play Hamlet and Doctor Who!

The TARDIS set had been built by Andrew Beech's Dominitemporal Services for the PanoptiCon '93 convention over the weekend of Friday 3 to Sunday 5 September; it was used at the suggestion of Tucker since the full original BBC TARDIS set had not existed since its use in *The Greatest Show in the Galaxy* in 1988 and an original plan to make only a model set (inlaying the actors via blue screen) was abandoned because of the need to keep the camera in motion for the 3D effect. Beech was also present to appear as a Time

Below: Everyone wants to sample the 3D experience.



Lord in one of his original costumes. The TARDIS console retained by the BBC had been given an overhaul, with its upper panels remade in black fibreglass from the original moulds; blood-red lighting gels were used to complete the sinister look required for the set. Work on the TARDIS scenes was slow as the crew members had to familiarise themselves with the 3D process; McDonald, Nathan-Turner and other crew members wore large plastic glasses which allowed the 3D lenses to swing into place so that they could check the 3D effect on monitors while shooting. Tucker also recorded the explosions which would later be intercut on the time jumps during the story.

Tom Baker

In the meantime, Tom Baker had arrived, dressed in the suit he had worn in the ITV drama *Medics*, to record his material from noon. Already he had ideas about how he would like to play his opening scene; the actor's suggestion was that he could face to one side as he gave the mayday, then at the end of the scene turn around screaming, revealing a bullet hole on the other side of his face. Nathan-Turner was less than happy about this idea and so, as a compromise, Baker was given a question mark bruise on his right cheek. Baker still wanted to change the script, and so was taken upstairs to the production office. Nathan-Turner wanted Baker to appear in his Doctor's outfit, but – recalling how the actor had refused to wear it when recording the links for the video release of *Shada* [see page 6] in February 1992 – arranged for Trew's assistant Michael Purcell to 'accidentally' bring the costume worn by Baker in the 1980/1 series into the room to hang up while they were chatting. Baker knew Purcell well and was amazed that the costume still existed at the exhibitions supervised by Lorne Martin. Nathan-Turner left the actor and costume alone in the room, and was delighted to find that when Baker arrived in studio, he was in his familiar garb.



Above: Standby for action on Albert Square.

Baker revised his scripted lines again for the actual recording; his new idea of speaking into a microphone rather than to camera meant that a prop mike had to be cobbled together quickly. With his scenes completed, Baker did a couple of spontaneous trailers for *Children in Need* with the glasses – but unfortunately got the name of the charity wrong. A photocall for *Radio Times* was held as the main set was stripped; Tucker recorded a few more explosions and the recording concluded at 1.15pm, a quarter of an hour later than planned.

That night, Nathan-Turner received a phone call from Frazer Hines who explained that there had been problems with the production of *Emmerdale* and that he was required on an additional night shoot; consequently, he would not be available to record at Elstree the next day.

Connections: Menagerie - 1

- The Rani's Menagerie is comprised of a Cyberman (of the type first seen in *Earthshock* [1982 - see Volume 35]); a Time Lord (as they first appeared in *The Deadly Assassin* [1976 - see Volume 26]), an Ogron (first seen in *Day of the Daleks* [1972 - see Volume 17]); a Vanir (*Terminus* [1983 - see Volume 37]); and a Tractator (*Frontios* [1984 - see Volume 38]).





Right: Sophie Aldred and Colin Baker are briefed on a scene.

Frantically, Nathan-Turner called Carole Ann Ford and asked her if she would be willing to replace Hines at short notice. Ford agreed, and Nathan-Turner then called Roden to have him rewrite Jamie's material for Susan.

The first of the two days on the *EastEnders* lot began on Wednesday 22 September at the BBC Elstree Centre at Clarendon Road in Borehamwood. The first scene to be taped at 8am was of the young Kathy and Pauline meeting the Sixth Doctor in 1973. Ford rapidly learnt her script for the scene and attended the lot with her daughter, Tara, who appeared as a passer-by in the scene. This material had to be completed first since Wendy Richard and Gillian Taylforth were only available until 10.30am, having been picked up from home at 6am to be ready for recording from 9am. At the end of the scenes, a small explosion was let off beneath the camera, which could then be merged with Tucker's larger flashes that had already been recorded.

The next scene to be recorded was the 1993 sequence with Sanjay and Gita, which again featured Colin Baker who had travelled down from Peterborough where he was performing in *Nightfright*; this scene had been scheduled so that if it was the only time Davison was available, he could play the scene instead. For this sequence, Baker worked with Sophie Aldred, the two having previously acted together on the video drama, *More Than a Messiah*, released by BBV in 1992.

Aldred was delighted to be visiting the *EastEnders* backlot; her own appearance in the series as Suzie had been recorded on location in Shepherd's Bush a few months earlier. As Ace, she wore her jodhpurs from *Battlefield* [1989 - see Volume 45] and her usual jacket. When there was no jacket available for Ace to try on at Sanjay's stall, Aldred attempted to borrow one from an extra before settling for one from stock, deciding that she would deliver her line in an ironic fashion. With her sequence recorded, Aldred departed for the West End where she was appearing as Margery Pinchwife in a matinee of the musical *Lust* at the Theatre Royal Haymarket. Baker had also completed his material for the day.

Continuing with the 1993 sequences, the cliffhanger sequence was recorded with Davison taking over as the Doctor. Sarah Sutton was accompanied on the shoot by her young daughter Hannah, and was amazed when Nicola Bryant suddenly adopted her American accent for her scene as Peri. This sequence required all the monsters played by the fans, several of whom also appeared as extras in the square when not needed in costume. The costumes were a mix of replicas and

originals; Tucker attempted to arm the aliens with appropriate weaponry. Several of the other monsters – like the Tetrap, Zog and the *Dragonfire* biomechanoid – were simply placed on dummies and manipulated by stage hands from inside the buildings. The Fifi puppet from *The Happiness Patrol* was also present, operated by Mansfield, and baby Tetraps were hung in the windows of the Queen Vic.

In the afternoon, this sequence continued into the resolution of the cliffhanger at the start of Part Two, with Pertwee taking over as the Doctor. Pertwee had only briefly read the script and was concerned that he did not understand it, but Caroline John told him just to say the lines and get the scene done. Assuming that Roden was a production runner, Pertwee commented that the script was "rubbish" and that it should have been edited by his friend and former script editor Terrance Dicks, before asking the co-writer to get him a cup of tea.

Franklin attempted to drive Bessie, but found that he couldn't get the vehicle to start properly and had help with it from Roden after flooding the carburettor. When the gun was shot from the Rani's hand, Tucker was supposed to catch it off screen – but unfortunately the prop struck the floor and broke, necessitating some rapid repair work with superglue.



Left: Pudsey takes a ride on K9.

This sequence concluded O'Mara's work as the Rani. Davison had to leave quickly once his material was completed. This disappointed Sutton who had been looking forward to chatting with her old co-star. Recording concluded at 5pm, with cutaway shots of Ron Tarr and Nicola Stapleton providing their cameos as Big Ron and Mandy towards the end of the day; Tarr had appeared as a slave extra in *Destiny of the Daleks* [1979 – see Volume 30] some years earlier, while Stapleton offered to do the alternative take on the day when she was not required elsewhere. Also during the day, photocalls of the three Doctors and their companions were held for *Radio Times*. The day's work also featured special publicity items for a forthcoming *Children in Need* promotion, including the Third Doctor and the TARDIS (the 1980 police box prop last seen in *The Curse of Fenric* [1989 – see Volume 46] now fitted with a new lamp and signage) arriving in Albert Square; director Paul Wooding recorded some behind the scenes work for the *Pause for Pudsey* promotional items.

Remixed theme tune

During the day, Mike Fillis – who was playing a Sea Devil after the original actor had dropped out – handed Nathan-Turner a demonstration tape of a remixed *Doctor Who* theme which he and his colleague Adrian Pack had recorded under the name 'Cybertech', a group they had formed in July 1992 to produce rave versions of TV themes; Tucker had mentioned to Fillis at the end of the shoot that Nathan-Turner was looking for a new theme for the Special.



Above: Jon Pertwee with *EastEnders* Wendy Richard and Gillian Taylforth.

Pertwee was the only guest to return for the second day of recording which began with the scene of Romana being dragged into the Queen Vic, with a double for O'Mara used for the shot of the Rani's arm. Recorded next was the scene with the elderly Pauline and Kathy in 2013, which again was scheduled to release the actresses as soon as possible. Because he had not studied the script in detail, Pertwee did not realise that Wendy Richard was already in aged make-up when he arrived at Elstree and thought that the *EastEnders* star was looking ill until Richard explained the script to him. Similarly, Pertwee thought it was a mistake that he should be playing a scene with Langford as Mel, saying that his Doctor's companion should be Sarah. Trew decided that in 2013, climate conditions would mean that everyone wore ponchos and either Russian hats or headgear from the 1980 *Play for Today*, *The Flipside of Dominick Hide*. Tucker added futuristic parking meters to the lot.

The 2013 scene with Sharon followed next; one take of this had to be stopped when the crew thought that Pertwee had called Sladen "Lis" instead of "Sarah". Sladen was ill; she had been up late the previous night at a press reception for *Royal Celebration*, a BBC2 film which featured her daughter Sadie. As Sarah, Sladen wore a recreation of her costume from *The Hand of Fear* [1976 – see Volume 25] which she had brought with her; Nathan-Turner also insisted that she should wear a red beret which she disliked.

Recording on the lot concluded with the scenes of the Mitchell brothers and Romana. Ward did not understand her scenes at all and discussed them with Steve McFadden and Ross Kemp who were none the wiser. The shot of the Mitchells crossing the playground also featured Adam Woodyatt, a huge fan of *Doctor Who* who had been disappointed to learn that his studio schedule did not allow him to take part, but who had been determined

to appear, no matter how fleetingly, as Ian Beale.

It was on Thursday that picture publicity realised the mistake it had made in blocking set visits; they now wanted to let two magazines attend Friday's hectic recording to interview the actors, when Wednesday would have been more suitable. More shots were taken of the cast with Pudsey Bear – the Children in Need mascot.

Greenwich

Recording on Friday 24 September at Greenwich began at 8.30am, with recording on the nineteenth-century China tea clipper the *Cutty Sark* with permission from Captains Dunkley and Waites; the nearby pub of the Gypsy Moth was used for costumes and make-up. The first scene to be recorded was on Greenwich Pier for the Doctor and Ace arriving in 1973 in the TARDIS. McCoy was exhausted after the second night's performance of *The Invisible Man* and had only had five hours sleep, and Aldred was similarly tired after her theatre work. The crew was plagued by a dense fog which caused concern for the scheduled arrival of the Royal Navy helicopter later on – although it did at least obscure Canary Wharf which had looked quite different in 1973. A lot of foreground props were set up at the request of the German experts to enhance the 3D effect; Nathan-Turner had some of these removed, feeling that it was making Greenwich look more like Jamaica Inn! Aldred and McCoy were delighted to be back together; they just felt sad that they weren't working on a new series of *Doctor Who*. The pair found that their timing had to be very precise for the camera movements, with the characters reaching certain marks on time. Aldred suddenly realised that she was not wearing the rings she had worn on Wednesday, but some suitable replacements were furnished by Trew. McCoy wore the same outfit as he had for his final series as the Doctor, with a new, yellow scarf.



Left: Sylvester McCoy gives Pudsey a lift.

Recording on this final day was covered by a crew from *Tomorrow's World* who wanted to demonstrate the physics behind the 3D effect; interviews were recorded with McCoy, McDonald and Nathan-Turner about shooting with the technique.

The next scene to be recorded was that between the Third Doctor and Victoria, with Deborah Watling dressed in a long cloak to hide the fact that one of her arms was in plaster after being broken a few



Connections: Menagerie - 2

- Also in the Rani's Menagerie are a Tetrap (*Time and the Rani* - [1987 - see Volume 43]); Zog (from the stage play *The Ultimate Adventure*); Fifi (*The Happiness Patrol* [1988 - see Volume 44]); the biomechanoid (*Dragonfire* [1987 - see Volume 44]); a Vervoid (Parts Nine to Twelve of *The Trial of a Time Lord* [1986 - see Volume 42]); and one of Mawdryn's mutant followers (*Mawdryn Undead* [1983 - see Volume 36]).



Right: The Sixth Doctor goes shopping down the market.

days earlier when she had tried out her nephew's rollerblades. Shooting on board the ship was slightly delayed because of a fire during the morning. Standing at Greenwich and recalling the cancellation of *The Dark Dimension*, McCoy yelled, "I don't understand why those BBC Enterprises people can't get us all together for love nor money, but when JN-T [John Nathan-Turner] makes a few calls, we're all here with our boots blacked – doing it for nothing!"

The crew then moved over to the Royal Naval College on King William Walk where they recorded with the permission of Lt Commander Malcolm Fewtrell; this was a high-security area and only certain personnel were allowed to attend the shoot. Usually the venue cost £15,000 per day to hire for films such as *Patriot Games*, but Fewtrell agreed to its use in exchange for a signed photograph of Kate O'Mara!

This was where the scenes with the Aérospatiale AS 355N Ecureuil 2 helicopter, with its UNIT emblem, were recorded with the vehicle landing in Grand Square in front of the Painted Hall. Work started with the 1973 sequence of the Sixth Doctor alighting and then the scene of the Third Doctor jumping aboard; Pertwee wanted to do the helicopter stunts himself but Nathan-Turner refused and had Walsh double for him. The helicopter scenes were done with the doors open, the cameraman telling Courtney to look out of the vehicle, unaware that the actor suffered from vertigo. Other shots were done on the ground with the crew rocking the Sea King to simulate motion. Following this work, the costumed Courtney took David Roden to a nearby pub for lunch where the landlord asked, "What are you drinking, Brig?"

Connections: Menagerie - 3

- Completing the Rani's Menagerie are the Mentor Kiv (Parts Five to Eight of *The Trial of a Time Lord*); a Mogarian (Parts Nine to Twelve of *The Trial of a Time Lord*); a Sea Devil (*The Sea Devils* [1972 - see Volume 18]); the D84 Voc Robot (*The Robots of Death* [1977 - see Volume 26]); a Plasmaton (*Time-Flight* [1982 - see Volume 35]); and an Argolin (*The Leisure Hive* [1980 - see Volume 32]).



The return of Leela

After lunch, the sunshine finally appeared, and Aldred enjoyed taking Bessie for a spin with the show's assistant floor manager, Jenny Drewett. Over at the National Maritime Museum and Queen's House on Romney Road, McCoy played out his climactic scene with Louise Jameson as Leela. This was the only day that Jameson had been available and she enjoyed her scene with McCoy, whom she had never met before. Jameson had been dubious about returning and had her agent insist that she would not wear her original Leela costume. With little time to plan, Trew had come up with a hired Hiawatha outfit in leather and suede which looked like a sack; various alterations were made to the costume until Jameson was happy with it. Not having had a chance to read the script, Jameson picked up the scene after a single readthrough. The



Rani's TARDIS was erected in front of the Royal Observatory. The shoot with Jameson and McCoy was frantic because of the spiralling camera – its wire wrapping itself around the pair.

Last to be recorded were the closing scenes with the Doctor, Ace and K9. The robot dog, being operated by Mat Irvine, had worked fine all day, with Irvine entertaining school children with the K9 prop while he remained hidden behind a car. Now it came to recording, the prop stripped its gears, necessitating it to be pulled along on a fishing line. There was also a power loss and the later scenes had to be recorded using a battery-operated camera.

It was McCoy's idea that the Doctor should pile Ace up with equipment as they returned to the TARDIS; this gave Aldred problems as she dropped props, hit her mic or was unable to shut the TARDIS door, and 10 takes were necessary. McCoy rewrote the end of the story to have Ace saying, "Excellent," and the Doctor replying, "Wicked." Recording ran late beyond the planned 5.30pm wrap, but McCoy was determined to complete the work – this meant that he had to be whisked away from Greenwich to the theatre in a fast car still wearing his costume.

From Saturday 25 to Monday 27 September, Tucker supervised special effects recording at TV Centre's visual effects studio; this included the opening spaceshots with the asteroids, the two model TARDISes, the futuristic tube train seen in Part One, and the heads of the first two Doctors. The space station guise of the Rani's TARDIS was an adapted model originally made for the video drama *Summoned by Shadows*, released by BBV in 1991. ■



Below: Stephen Mansfield puts the finishing touches to the First Doctor's head.

PRODUCTION

Tue 21 Sep 93 Fountain Television Cocks Crescent, New Malden, Surrey: The Rani's TARDIS; The Fourth Doctor

Wed 22 Sep 93 EastEnders Lot BBC Elstree Centre, Borehamwood, Hertfordshire (Albert Square 1973/Albert Square 1993)

Thur 23 Sep 93 EastEnders Lot BBC Elstree Centre, Borehamwood, Hertfordshire (Albert Square 2013/Albert Square 1993)

Fri 24 Sep 93 Cutty Sark Greenwich, London; Queen's House Greenwich, London; Royal Maritime Museum Greenwich, London

Sat 25 - Mon 27 Sep 93 Video Effects Studio Television Centre: Model filming

Post-production

Various electronic video effects were added to the two episodes during post-production by Dave Chapman who had worked regularly on *Doctor Who* since *Planet of the Spiders* [1974 – see Volume 21]. The mock-up microphone held by Tom Baker was replaced by something better, and the background to the Fourth Doctor's message comprised computer-generated objects taken from the 3D test tape received from Germany. As well as various rays and explosions, electronic effects were used to extend the length of the model train on the shots of Albert Square and merge various images.

Consideration was given to having the TARDIS appear to zoom down to Albert Square on the *EastEnders* opening titles, but this was abandoned as too expensive and replaced by a sped-up version of the existing Seventh Doctor title sequence. The title of the serial was changed to *Dimensions in Time* when it was realised that *The Dimensions of Time* had been an episode of *The Space Museum* [1965 – see Volume 5]. Several pieces of dubbing were done to clarify aspects of Part Two. The Doctor now established that the obelisk was "the Rani's TARDIS" and that her computer would "overload" with two Time brains inside it.

In editing, Part One lost the end of the scene between the Third Doctor and Sarah where the Doctor referred to how he



Below: Shooting the final scene of the story in Greenwich.



Left: Doctors Five and Six, Peter Davison and Colin Baker, with Sophie Aldred.

would "reverse the polarity of the neutron flow, what else?" to solve the situation. The Sixth Doctor and Susan's meeting was topped and tailed, and shots of a Dalek and a trooper from *Resurrection of the Daleks* [1984 – see Volume 39] had to be removed from the climax of the show when Terry Nation's agent, Roger Hancock, declined to allow their use. Part Two was well over the five-minute limit requested by *Noel's House Party* and various cuts had to be made. The Third Doctor pointing to the helicopter approaching in the sky was cut along with some shots from inside the helicopter; the Sixth Doctor moving away from the helicopter was also trimmed. The start of the scene between the Third Doctor and Victoria was trimmed to remove the Doctor's comment that he was getting too old for all this running about; the end of the scene with them entering the TARDIS and departing was also removed, although Noel Edmonds wanted this scene removed in its entirety and John Nathan-Turner fought to retain it. The Rani's comment, "I'm going to miss you so... little," was dropped as well. Two cuts were then made to the final scene in which the Doctor commented on the Rani being "hoist by her own peTARDIS" and asking Ace if she was alright; Ace responded that she could do with a bath, which the Doctor said was was something the Rani wouldn't be having for a long time. The closing remarks about heading for the Great Wall of China were also cut along with Sylvester McCoy's ad-libbed closing remarks.

John Nathan-Turner wanted an up-tempo version of the *Doctor Who* theme for the Special. David Roden knew Neil Tennant and Chris Lowe, the Pet Shop Boys, and suggested they could be approached to record a new version. Unfortunately, Tennant and Lowe did not have enough time; it was agreed that they would instead perform their latest single on the main *Children in Need* programme. They did agree to the use of *Forever in Love*, a track off their *Very Relentless* album, released on Monday 27 September; this tune fitted well with the McCoy *Doctor Who* titles. On viewing a first edit of the show with *Forever in Love*, Nick Handel said that it was unsuitable and a version of the *Doctor Who* theme must be used. At the end of September, Nathan-Turner approached the band Erasure, but heard nothing back.

Incidental music

Liking the demo handed to him by Mike Fillis, Nathan-Turner contacted Cybertech in mid-October and asked them to provide a new mix of the theme. Shortly afterwards, Erasure got in touch, having been busy on tour. But by then, the Cybertech version had been dubbed onto the episodes.

Keff McCulloch, who had scored various *Doctor Who* serials since *Time and the Rani*, contributed around eight minutes of incidental music. This was composed in a great hurry and Nathan-Turner indicated that he should make it as 'stereo' as possible; given a time-coded copy of the episode, McCulloch was asked to come back to discuss ideas with Nathan-Turner and Dick Mills of the BBC Radiophonic Workshop who would be handling the sound effects. ■

Publicity

- From Monday 1 November, *Children in Need* was promoted by the sale of cardboard 3D glasses with one clear and one polarised lens; these retailed at 99p with 25p going to *Children in Need*. Teasers were transmitted the previous week, with McCoy emerging from the TARDIS into a viewer's living room. The item was previewed by a 104-second item on *Children in Need: Pause for Pudsey* broadcast on BBC1 on Sunday 7 November; this looked behind the scenes at the Elstree shoot. The trade magazine *Broadcast* also covered the adventure in the story *Dr Who joins EastEnders in 3D special* on Friday 5 November noting that *Dr Who: Dimensions in Time* was the 'highlight' of the week-long *Children in Need* package of programmes.

- *Radio Times* published on Thursday 18 November had the first *Doctor Who* cover since *The Five Doctors* a decade earlier and announced *Look Who's Back in 3D* along with a montage of publicity shots. Inside, a two-page article, *Tale of a Time Lord* by Richard Johnson, previewed the 'bit of fun'. There was also a guide to the Doctors, followed by another two-page article, *Monster Who's Who*, which was an A to Z of 26 monsters by Adrian Rigelsford, accompanied with artwork by Rian Hughes. Another one-page item, *Carry on Screaming!*, covered the companions. The other celebratory programmes (*Doctor Who – 30 Years* on Radio 2, *30 Years in the TARDIS* on BBC1 and an anniversary weekend on UK Gold) were all promoted and there were adverts and offers for anniversary merchandise. The programme listing for the seven-hour *Children in Need* broadcast hosted by Terry Wogan, Sue Cook and Andi Peters had a colour shot of the Sixth Doctor with a young Kathy and Pauline. The first part of *Dimensions in Time* was listed as being in the 8pm to 8.40pm segment to launch the special 3D week.



Right: The front cover of *Radio Times*.

- Thursday 25 November saw Sylvester McCoy and Deborah Watling promoting *Dimensions in Time* on BBC1's *Good Morning* with Anne and Nick. Over the following few days, many of the *Doctor Who* cast flew out to Chicago for the Visions '93 convention.

Broadcast

The *Children in Need* broadcast on Friday 26 pre-empted normal BBC1 programmes which included a repeat run of *Planet of the Daleks* [1973 – see Volume 20]. The first part of *Dimensions in Time* was introduced live by Pertwee in costume as the Doctor, who arrived by TARDIS outside Noel Edmonds' home in Crinkley Bottom on the *Noel's House Party* set. Pertwee and Edmonds also appeared again after Part One.

Viewers were invited to telephone two different numbers (costing 36p per minute) to decide whether Mandy or Big Ron would save the Doctor. There were updates on the voting throughout *Noel's House Party*; Mandy was always in the lead with 17,172 votes to Big Ron's 12,704 at the start of the show, then 18,815 to 14,450 later on, and finally gaining a 56% share with 22,484 against 17,044. This phone vote alone raised £101,000 for *Children in Need*.

Above: Bonnie Langford with Pudsey Bear.



Above: Jon Pertwee is reunited with his former co-stars, Caroline John and Richard Franklin.

- Airing against the TV movie *Voyage of Terror: The Achille Lauro Affair* on ITV, Part One was very popular, gaining four million more viewers than the previous 20-minute segment of *Children in Need*; at 13.8 million viewers, this was the largest *Doctor Who* audience since *City of Death* [1979 – see Volume 31]. A large audience was also recorded for the broadcast of Part Two in the sixth edition of the new series of *Noel's House Party* the following day for which the ITV opposition had been LWT's romantic game show *Blind Date*.

- The same weekend, Nathan-Turner screened *Dimensions in Time* at the Visions convention in Chicago with the blessing of *Children in Need*. The pair had taken over 800 pairs of glasses which were sold to the audience at $5 each. On the following Monday, Nathan-Turner was able to bank $6,000 for *Children in Need*.

- An edition of BBC1's *Tomorrow's World* on Friday 3 December covered the use of the Pulfrich Effect with reference to *Doctor Who* in a six-minute behind-the-scenes item. Demonstrations were shown using a roundabout, alongside interviews with McCoy, McDonald and Nathan-Turner.



Right: The first *Doctor Who* companion, and the latest – Carole Ann Ford with Sophie Aldred.

SCHEDULED TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One[1]	Friday 26 November 1993	8.07pm-8.15pm	BBC1	7'38"	13.8M (15th)	-
Part Two[2]	Saturday 27 November 1993	7.23pm-7.28pm	BBC1	5'28"	13.6M (10th)	-

[1] Part of *Children in Need*; scheduled as part of the 8.00pm to 8.40pm segment of the broadcast which began at 7.00pm and was due to run to 2.00am

[2] Part of *Noel's House Party*; entire programme scheduled 6.45pm-7.45pm

Merchandise

A CD of the *Doctor Who* theme used for *Dimensions in Time* was released on CD in April 1994 by Jump Cut Records; titled *Cybertech*, this album also featured other electronic music inspired by *Doctor Who*.

Nathan-Turner and Roden set about writing a script book of *Dimensions in Time* for Titan Books; Nathan-Turner was amazed that the background to the *Children in Need* Special was more complex than any story of the actual *Doctor Who* series. The project – including various abandoned versions of the script – was accepted, however, the sales figures for Titan's *Doctor Who* script books were lower than the company wanted and the range was cancelled in 1994. Subsequently, the book was offered to Virgin, but the company passed on the project.



Above: The *Cybertech* CD featured music inspired by *Doctor Who*.

In July 1994, Marvel Comics' *Doctor Who Yearbook 1995* included the short story *Rescue* by Roden; this featured Cyrian and the Cybermen and was a partial reworking of the abandoned pre-credit sequence from *The Dimensions of Time* script. Roden later reworked parts of *Destination: Holocaust* as *A Quiet Day in the Country*; with Roden as Sergeant Fenton and Nicholas Courtney as the Brigadier. This live battle with the Cybermen was given two performances as part of a *Doctor Who* day at Longleat House, Wiltshire, on Sunday 18 August 1996.



Left: Cyrian returns in *Rescue*, published in the *Doctor Who Yearbook 1995*.

Because *Dimensions in Time* was made for charity, it is unlikely ever to be made commercially available; the programme-as-completed documents read: 'N.B. This material can never be used on air again.' ■

Cast and credits

N.B. *Aside from the writer credit, there were no cast or crew details on the broadcast version of the episodes. The following details are compiled from BBC paperwork.*

CAST

Kate O'Mara The Rani
Sam West Cyrian
Tom Baker The Doctor
Tony Kirke Cyberman [1]
Andrew Beech Time Lord
Sylvester McCoy The Doctor
Sophie Aldred Ace
Colin Baker The Doctor
Deepak Verma Sanjay [1]
Shobu Kapoor Gita [1]
Bonnie Langford Melanie [1]
Jon Pertwee The Doctor
Wendy Richard Pauline Fowler [1]
Gillian Taylforth Kathy Beale [1]
Tim Handel Ian Beale [1]
Alan Cave Ruffian [1]
Carole Ann Ford Susan Foreman [1]
Letitia Dean Sharon Mitchell [1]
Elisabeth Sladen Sarah Jane [1]
Nicola Bryant Peri
Peter Davison The Doctor
Sarah Sutton Nyssa
David Miller Cyberman
Derek Handley Ogron
John Frank Rosenblum Vanir
Pam St Clement Pat Butcher [1]
Martin Wilkie Tractator/Tetrap/Zog/Dragon Operator [1]
Stephen Mansfield Fifi Operator [1]
Philip Newman Kiv



Right: Cast and crew sample the magic of 3D.

Anthony Clark Vervoid [1]
Paul Lunn Mawdryn Mutant
Stephen Coates Mogarian
Mike Fillis Sea Devil
Andrew Kent Dalek Trooper [1][1]
Roger Dilley Dalek Operator [1] [1]
Ilona Macdonald Voc-Robot (D84)
Tim Packham Plasmaton
Andy Hopkinson Argolin
Caroline John Liz Shaw [2]
Nicola Stapleton Mandy [2]
Ron Tarr Big Ron [2][1]
Richard Franklin Captain Yates [2]
Nicholas Courtney Brigadier Lethbridge-Stewart [2]
Terry Walsh Double for the Doctor [2]
Adam Woodyatt Ian Beale [2]
Steve McFadden Phil Mitchell [2]
Ross Kemp Grant Mitchell [2]
Lalla Ward Romana [2]
Mike Reid Frank [2]
Deborah Watling Victoria Waterfield [2]
Louise Jameson Leela [2]
John Leeson Voice of K9 [2]
Mat Irvine K9 Operator [2]

None of the cast were credited on screen. Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Kate O'Mara were credited in *Radio Times* for the second instalment as part of *Noel's House Party*

[1] Omitted from finished programme

SUPPORTING ARTISTES

Roger Dilley, Tara Ford, Billy Hughes (Shirt Stall), **Joan Hughes, John Carey** (Taxi Driver), **Michael Leader** (Milkman), **Ricky Grover, Claudia Whinston, Albert Barber, Rose Barber, Maggie Heald, Karen Robens, Doreen Taylor, Joan Harsen, Carl Headly, Kevin Tidy, Jason Keatling, Sally Coulson, Wendy Rochester, Danny McAlinden, Kelly Myatt, John Myatt, R Glenn, Linda Glenn, Michael Thompson, Rachel Boling, Sam Dundas, Tamara Turnbull, Sally Keatling, Scott Fifer, Keith Cotler, Steve Richards, Victoria Holt, Angela Kendall, John Fletcher, Darren Fenynn, Tracey Gutteridge, Lee Towsey, Tara Reid, Ann Barrass, June Robins, Stanley Rayford, Allen Culley, Tony Grieve, Carol Starr, Mimi Gale, Dot Bond, Leo Bond, Sue Sommerset, Fudge Bramon, Ricardo Hunt, Madeliene Simpson, Steve Amber, Penny Lambirth, Tilly Bradley, Robert Lawrence, Pat Thompson, Herbert Lloyd, Chris Cowan, James Platt, Joan Winter, Donna O'Leary, Lorraine Ferraro, Rupert Cole, Don Paul, Angela Asphall, Patricia Merrick**

CREDITS

Written by John Nathan-Turner and David Roden[2]
Title Music Composed by Ron Grainer
Title Music Arranged by Cybertech: Adrian Pack and Michael Fillis
Incidental Music by Keff McCulloch
Production Manager: Gary Downie
Production Assistant: Gary Broadhurst
Programme Co-ordinator: Maggie Greenhalgh
Assistant Floor Manager: Jenny Drewett
Technical Manager: David Spencer
Lighting Directors: Dave Wells, Alan Rixon
Cameramen: Tommy Beier, Nigel Saunders
Studio Co-ordinator: Mark Ball
Sound Supervisors: Peter Ball, Barry Bonner
Costume Designer: Ken Trew
Make-Up Designer: Leslie Smith
Visual Effects Designer: Mike Tucker
Video Effects: Dave Chapman
Title Sequence by CAL Video
Graphic Designer: Oliver Elmes
Designer: Derek Evans
EastEnders Producer: Leonard Lewis
Producer: John Nathan-Turner
Directed by Stuart McDonald
Children in Need Editor: Nick Handel

[2] Only the writers were credited on screen

Profile

SAMUEL WEST
Cyrian

Samuel Alexander Joseph West was born 19 June 1966 in London, into an acting family. His parents, who married in 1963, are Timothy West and Prunella Scales, while his grandfather was another successful actor Lockwood West. He and younger brother Joseph grew up in Wandsworth Common, along with Timothy's older daughter from his first marriage, Juliet.

He and Joseph both made their TV débuts in ATV's serial *Henry the Seventh* (1975), playing young sons of their own father in the title role.

Sam otherwise had few acting ambitions, until aged 12 he saw his father winning applause for his Claudius in *Hamlet* and this appealed to him. As a teenager he briefly appeared in BBC series *Nanny* (1981).

After attending Alleyn's School, Dulwich, he hoped to study physics but instead read English literature at Lady Margaret Hall, Oxford University. Here he also began to act regularly, becoming president of the Experimental Theatre Club.

Aged 20 he had a leading role as Johnnie Mallett in Screen Two TV film *Frankie and Johnnie* (1986). Other early television roles came as King Caspian in *The Chronicles of Narnia* serial *Prince Caspian and the Voyage of the Dawn Treader* (1989), in *Stanley and the Women* (1991), *The Inspector Alleyn Mysteries* (1993), *As Time Goes By* (1994), *Screen One: A Breed of Heroes* (1994), TV film *The Vacillations of Poppy Carew* (1995) and, of course, playing Cyrian in *Dimensions in Time*.

A movie breakthrough arrived via Merchant/Ivory costume piece *Howards End* (1992), which also starred his mother, when he was BAFTA-nominated for Best Supporting Actor for playing clerk Leonard Bast. Further costume dramas followed: *Persuasion* (1995), *Carrington* (1995) and *Jane Eyre* (1996). Modern-day film fare included a starring role in *Rupert's Land* (1998) and a supporting part in *Notting Hill* (1999).

Theatre has always been his main focus however, following his stage début as the juvenile lead in *Les Parents Terribles* (1989, Orange Tree, Richmond), quickly going onto appear in *The Sea* (1991/2) and *Arcadia* (1992/3) at the National Theatre.

Later roles for the National included Octavius Caesar in *Antony and Cleopatra* (1998) and Nicholas Devize in *The Lady's Not for Burning* (1999). He then spent two seasons with the RSC, assuming the title role in *Richard II* (2000), and directing a fringe production of *Hamlet* (2000), before starring as the titular Prince of Denmark in another production in 2001/2, winning him the London Critics Theatre Circle award for Best Shakespearean Actor. He went on to play King Richard in *Robin*



Below: As Anthony Blunt (right) in *Cambridge Spies* in 2003.



Above: Samuel West as the Rani's companion, Cyrian.

Hood (2001) and later became an RSC associate artist.

He was made the artistic director of Sheffield's Crucible from 2005-7, playing Benedick in *Much Ado About Nothing* (2005) and directing productions of *The Romans in Britain* (2006) and *As You Like It* (2007 Crucible/Stratford).

He starred in Pinter's *Betrayal* (2007, Donmar Warehouse), then switched back to directing for *Dealer's Choice* (2007), initially staged at Menier Chocolate Factory before transferring to the West End's Trafalgar Studios. Back on stage, he starred in *ENRON* (2009, Minerva/Royal Court/ Noel Coward Theatre) and was nominated for Olivier and Evening Standard Best Actor awards.

A directing stint came on *After Electra* (2015, Theatre Royal, Plymouth), while stage performance highlights include *Uncle Vanya* (2012, Vaudeville) and *Present Laughter* (2016, Theatre Royal, Bath).

Besides such stage successes, he continued to appear in popular TV including *Hornblower* (1999), *Waking the Dead* (2002), *Foyle's War* (2004), *The Inspector Lynley Mysteries* (2006), *Midsomer Murders* (2007), *New Tricks* (2009), *Agatha Christie's Poirot* (2010), *Law and Order: UK* (2011), *Fleming: The Man Who Would Be Bond* (2014) and *W1A* (2015).

Notable TV roles include Anthony Blunt in *Cambridge Spies* (2003), Frank Edwards in *Mr Selfridge* (2013-16) and Sir Walter Pole in *Jonathan Strange & Mr Norrell* (2015).

Film work includes *Iris* (2002), Dr Frankenstein in *Van Helsing* (2004), *Suffragette* (2015) and Anthony Eden in Churchill biopic *Darkest Hour* (2017).

West has narrated dozens of factual TV programmes, notably five BBC wartime documentaries spanning *The Nazis: A Warning from History* (1997) to *World War II Behind Closed Doors* (2008).

He has read over 50 audiobooks, including many Shakespearean works, winning Talkie, Audie and Spoken Word awards, and appeared in several Big Finish *Doctor Who* audios. He was Morbius in *The Vengeance of Morbius* (2008), Aristophanes in *Mask of Tragedy* (2014), Mr Song in *The Diary of River Song* (2015) and the Mazzini Family in *Serpent in the Silver Mask* (2018).

His partner since 2007 is playwright Laura Wade, and they have two daughters, born 2014 and 2017. ■



THE CURSE OF FATAL DEATH

The Doctor informs the Master that he intends to give up his travels to marry his companion, Emma. On the planet Tersurus, the Doctor and the Master compete to outwit each other, but the Doctor is finally out-manoeuvred and is taken prisoner by the Daleks.



Introduction

Unlike *Shada* and *Dimensions in Time*, there isn't the same ambiguity about whether *The Curse of Fatal Death* is part of the same universe as other televised stories. Its Ninth, Tenth, Eleventh, Twelfth and Thirteenth Doctors have all since been supplanted by officially recognised Doctors.

It's also a comedy – made to be broadcast as part of 1999's *Comic Relief* telethon – and has a different tone to most *Doctor Who*. Having said that, even if they don't go quite as far, there have been stories, such as *The Romans* [1965 – see Volume 4], *The Horns of Nimon* [1979/80 – see Volume 31] and *Love & Monsters* [2006 – see Volume 53] that are more comedic than the average *Doctor Who* story.

Below: Comedian and actor Peter Kay plays the Abzorbaloff in 2006's *Love & Monsters*.



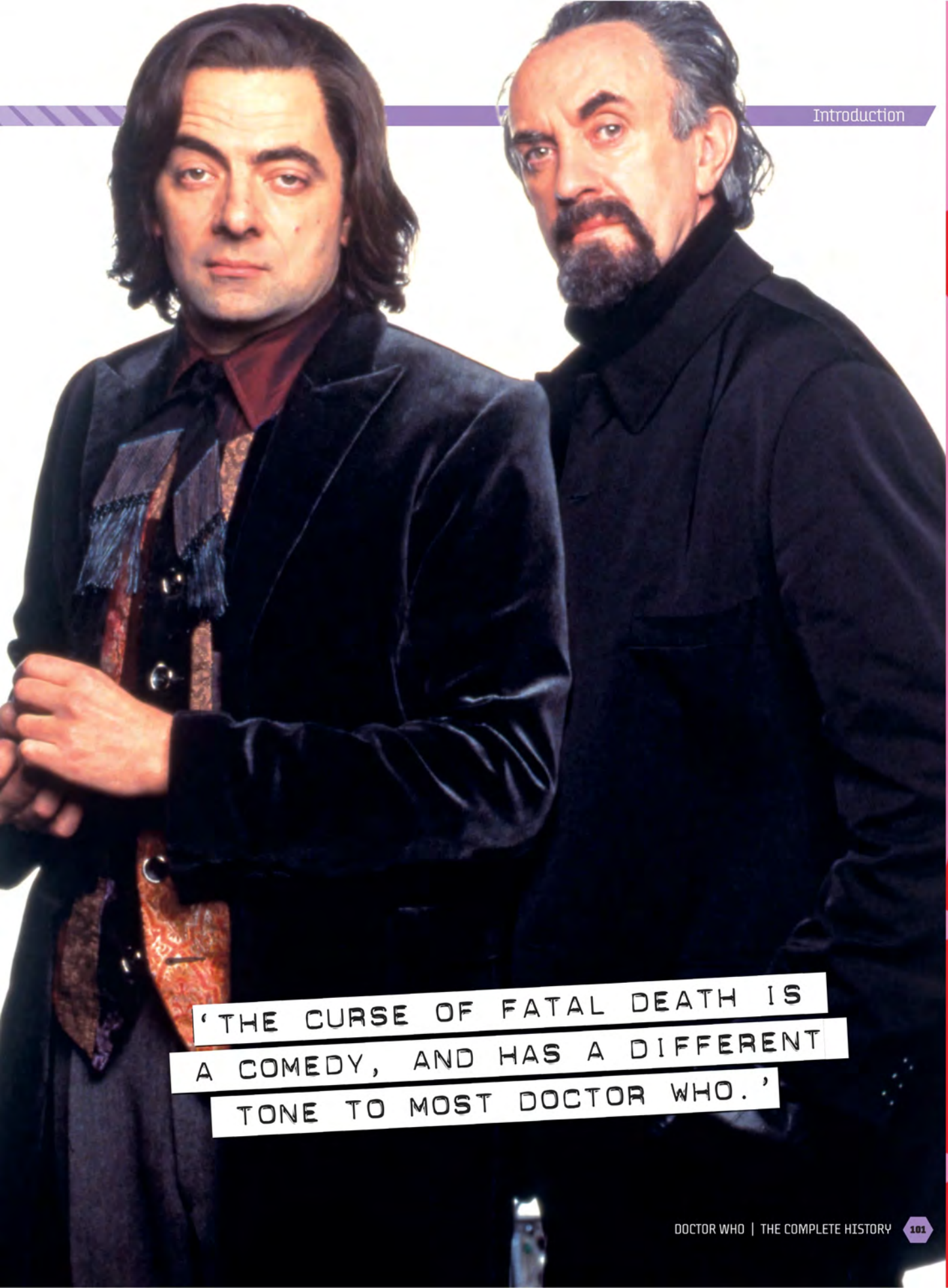
The Curse of Fatal Death has an excellent pedigree. It was written by Steven Moffat who went on to pen many episodes, and took charge of *Doctor Who* between 2010 and 2017. Its executive producer was Comic Relief founder Richard Curtis, who Moffat would recruit to write *Vincent and the Doctor* [2010 – Volume 65]. Regardless of its status as a spoof, it pre-empted some changes that were seen in the series when it returned in 2005 – it look the idea of romance between the Doctor and his companion one step further than the TV Movie [1996 – see Volume 47], entertaining the notion of the Doctor marrying long before we ever met River Song.

Many plot devices seen in *The Curse of Fatal Death* were reused by Steven Moffat in subsequent episodes. *A Christmas Carol* [2010 – see Volume 66] revolved around the Doctor changing history multiple times, echoing scenes in *The Curse of Fatal Death* where the Doctor and the Master repeatedly travelled back in time to thwart each others' plans by altering the past.

This charity episode was also an early run at introducing a female Doctor. After the Doctor's ability to regenerate was destroyed by zectonic radiation, he was given an unexpected new lease of life, changing gender in the process.

We pass through the same number of male Doctors as 'real' *Doctor Who*, before finally giving us a woman in the lead role.

Almost two decades after Joanna Lumley played a version of the Thirteenth Doctor in *The Curse of Fatal Death*, we were introduced to the genuine article – the first bona fide female Doctor – in *The Woman Who Fell to Earth* [2018]. ■



'THE CURSE OF FATAL DEATH IS A COMEDY, AND HAS A DIFFERENT TONE TO MOST DOCTOR WHO.'

PART ONE

The Master is victorious. From the safety of his TARDIS, he gloats that the Doctor is doomed, piloting his TARDIS into a deadly trap! [1]

Unfortunately he has left his speaker switched on, so his gloating is transmitted to the Doctor in his TARDIS. The Master assures the Doctor certain death is now certain, turns off the scanner, and boasts that the Doctor's destruction awaits him on the planet Zaston-4. Unfortunately he has only turned the picture off so the Doctor can still hear. [2] The Doctor invites his arch enemy to meet him on the planet Terserus.

The Doctor and his companion Emma emerge from the TARDIS in the castle of the Terserons, a kindly and peace-loving race shunned through all history because they could only communicate by gastric emission. They were wiped out when they discovered fire. [3]

The Doctor and Emma are thrown against a wall and the Master appears, gloating that he travelled back in time a hundred years and bribed the architect to lay a trap. The wall rotates, and the Doctor and Emma reappear on a sofa. [4] The Doctor explains that he anticipated the Master's ploy and bribed the architect first. The Master anticipated this, however, and bribed the architect at an even earlier point. A block of stone falls on the Doctor and Emma – and they emerge unscathed, the Doctor having anticipated this too. [5]

The Doctor tells the Master that he has grown weary of fighting evil and intends to settle down and get married to Emma. In reply, the Master announces that he will travel back and bribe the architect to put a trapdoor beneath the Doctor and Emma, leading to the sewers. He prepares to pull a lever... "Prepare for 500 miles of fear and faeces. Goodbye forever, Mr and Mrs Doctor!" [6]

























PART TWO

The Master pulls the lever. A trapdoor opens beneath him and he plunges into the sewers. It turns out the Doctor already had dinner with the architect and suggested where to put the trapdoor, and now the Master has fallen into the sewer, he won't be able to meet him anyway! [1]

The Master reappears, now with long grey hair. He explains that it has taken him 312 years to climb out of the sewers. After which, the Doctor deduces, he found his TARDIS and travelled back in time to wreak "one of your terrible revenge things". [2]

But the Master has not come alone. He has enlisted the help of the Daleks because, after three centuries of going through sewers, only the Daleks will accompany him – because Daleks don't have noses. [3] The Master has also been augmented with Dalek technology; his right hand has been replaced with a plunger. The Daleks prepare to exterminate the Doctor, but the Master tells them to stop. After 312 years of climbing through the largest and most disgusting sewers in the cosmos, he wants to kill the Doctor himself with his own bare hands. He lunges forward... and falls through the trapdoor.

The Master reappears, having spent another 312 years climbing out of the sewer. [4] The Doctor and Emma run, carefully avoiding the trapdoor. The Master and the Daleks go after them – but in their haste, one of the Daleks bumps the Master, sending him plummeting through the trapdoor again. He reappears, this time as a very old man with a walking frame. "Nine hundred and 36 years in a sewer!" [5]

The Doctor and Emma run through various corridors that all look the same before coming to a door. The Doctor opens it... only to come face to face with an army of Daleks! [6]

PART THREE

The Doctor and Emma are taken to the Dalek spaceship and tied, back-to-back, on a chair-like object. [1] "So, given that exterminating you would be the most sensible thing to do, why do they always change their minds at the last moment?" asks Emma. The Doctor replies that he will explain later.

The Master enters, having been rejuvenated by the Daleks and augmented with a pair of Dalek bumps. He proudly explains that they operate as etheric beam locators, and are also extremely firm. [2] He then reveals that the Daleks are helping him because he has granted them the secrets of the zectronic energy beam, with which they will be able to conquer the universe within minutes. "How?" asks Emma. The Doctor replies that he will explain later. [3]

The Daleks prepare to operate the zectronic beam in five Dalek minutes. The Master attends to some controls, enabling the Doctor to talk candidly with the Black Dalek. The Dalek whispers that the Master will be exterminated when he has served his purpose. [4] Now all the Doctor has to do is tell the Master this without the Daleks hearing, because if he says anything, they will exterminate him.

The Doctor reminds Emma that back on Tersurus, he and the Master both bribed the castle architect. Which means they both speak perfect Terseron – which means he can communicate with the Master by breaking wind! The Doctor does so, warning the Master that the Daleks intend to exterminate him. [5]

Their plan revealed, the Daleks shoot at the Master and the Doctor. They miss the Master and hit the zectronic beam controller, setting it to both explode and implode. Only the Doctor can repair it – but he is lying on the floor, dying. He tells Emma that he loves her (by breaking wind) and begins to regenerate. [6]




















PART FOUR

The Doctor's new incarnation is cute, sexy and lick-the-mirror handsome – or so he thinks. [1] He recognises the Master, and asks Emma if she will still love him in his new body. She replies that she doesn't think that she will have a problem with it.

But the zectronic beam controller is still going to explode and implode. The Daleks ask the Doctor for help. He rewires the converter – only to be electrocuted and regenerated into a new incarnation that is awkward around girls. [2] He disappears into a corridor to continue the repairs and has another accident, causing him to regenerate into a more handsome and dashing body. [3]

The Doctor apologises for being "terribly silly" for forgetting to unplug the converter, then moves to give Emma a kiss. He is zapped by some residual zectronic energy and falls to the floor, and the Master informs Emma that even a Time Lord cannot survive a discharge of pure zectronic energy.

As the Doctor loses consciousness, Emma implores him not to die: "You're too nice, too brave, too kind and far, far too silly. You're like Father Christmas, the Wizard of Oz, Scooby Doo. And I love you very much." [4] The Master renounces evil and the Daleks also decide to honour their mortal enemy. But then the Doctor miraculously begins to regenerate...

... into a female incarnation. [5] She is delighted at her new form, but Emma isn't: "I'm afraid, Doctor, and I'm not sure if this sentence has ever been used so completely accurately before but, you're just not the man I fell in love with." The Doctor invites Emma to continue travelling with her. The Master tells the Doctor that he finds her rather gorgeous, and as she now finds him attractive, she walks off with him, arms around each other's waists. [6]

Pre-production

In late 1998, the producers of *Comic Relief* set about considering the elements for their bi-annual BBC1 telethon to raise money for a variety of charitable works across the globe. One of the most popular elements in recent years had been their comic homages to notable television drama series, such as *Prime Cracker* – a crossover between the ITV crime dramas *Cracker* and *Prime Suspect* – in 1997, or *Oliver 2: Let's Twist Again* in 1995's *The Night of Comic Relief*. For 1999, the team aimed to have at least one similar item.

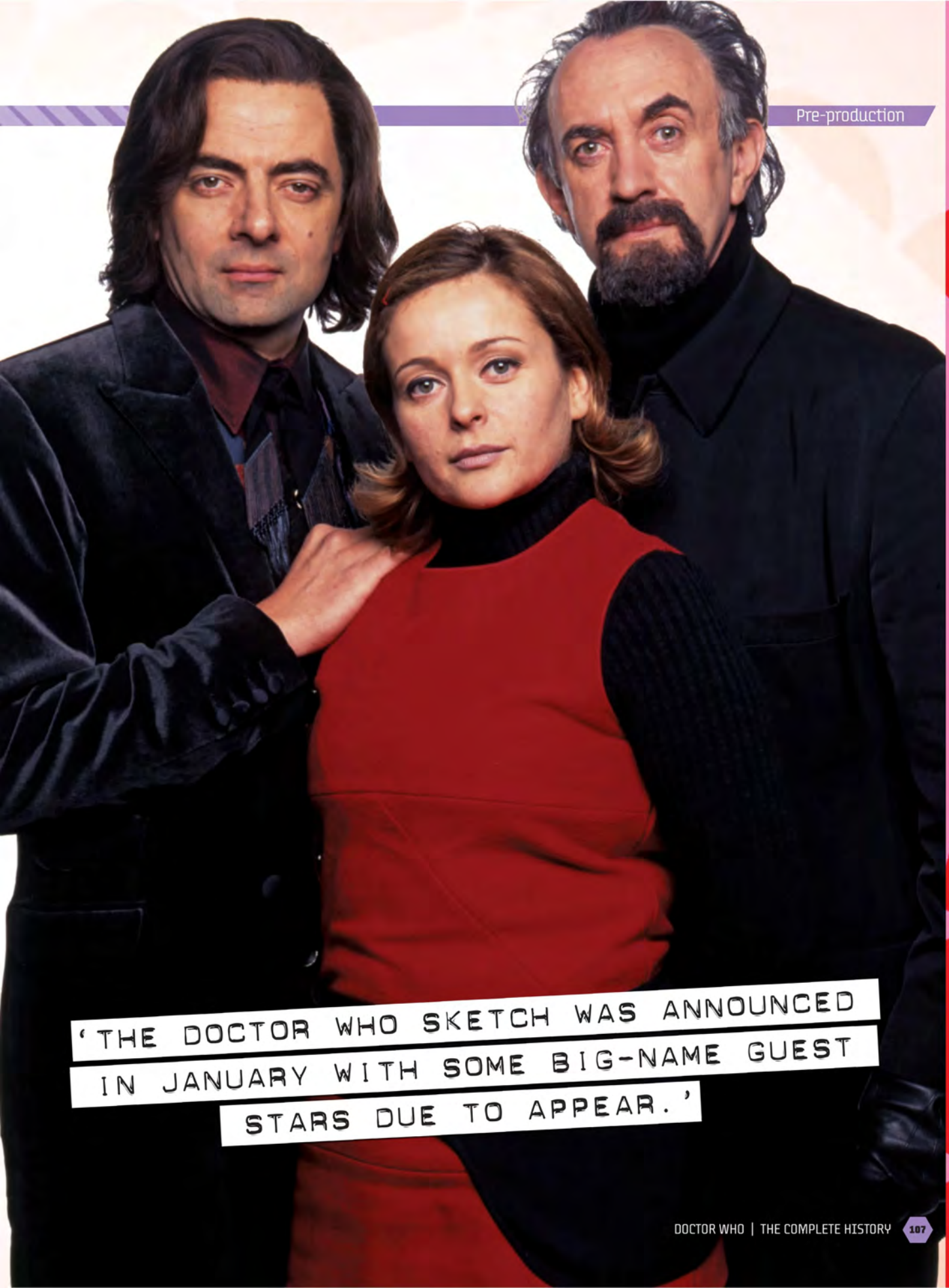
One of the producers for the 1999 *Comic Relief* show was Sue Vertue, a producer on several of Rowan Atkinson's *Mr Bean* programmes, *The Vicar of Dibley* (written by *Comic Relief* executive producer Richard Curtis) and *Gimme Gimme Gimme*, as well as being the daughter of Beryl Vertue, who had been Dalek creator Terry Nation's agent in the 1960s at Associated London Scripts. Vertue's husband was Scots comedy writer Steven Moffat who had made his mark with the cult comedy-drama *Press Gang* and had then gone on to write for *Joking Apart*, *Chalk* and *Murder Most Horrid*. Furthermore, Moffat was a *Doctor Who* fan who eagerly purchased the BBC video releases and some of the original novels spawned by the series; he had also written the comedic short story *Continuity Errors* for Virgin's *Doctor Who* related anthology *Decalog 3: Consequences* in July 1996. Consequently, Vertue suggested the idea of a *Doctor Who* item in the forthcoming telethon. Since *Doctor Who* was episodic, it meant that a sketch could be made in two parts, separated by a cliffhanger to keep viewers watching all evening. *Doctor Who* would also be a good, highly trailable attraction for viewers in their 30s and 40s with disposable income who might tune in to donate.



Below: Director John Henderson with Jonathan Pryce and Rowan Atkinson.

Rowan Atkinson

It was hoped that one such insert for the evening could feature Rowan Atkinson, the comedy actor who found fame in *Not the Nine O'Clock News* and who then went onto further success in the *Blackadder* series and the *Mr Bean* silent comedies. Atkinson had been involved in charity work ever since *The Secret Policeman's Ball* in 1979, and was always keen to contribute to *Comic Relief*, even if he was only able to pre-record a short item. At this point, Atkinson had been planning to take a year out after making *Bean – The Ultimate Disaster Movie*, and was soon to re-emerge in a new



'THE DOCTOR WHO SKETCH WAS ANNOUNCED IN JANUARY WITH SOME BIG-NAME GUEST STARS DUE TO APPEAR.'



Above: The Daleks and the Master triumph over the Doctor.

Blackadder at the Prince's Trust Birthday Gala, shortly before *Comic Relief* 1999. Consequently, a high-profile spot for Atkinson was very desirable.

Richard Curtis, one of the founders of Comic Relief, had worked with Atkinson since the 1970s, and knew that *Doctor Who* was a role the actor was interested in; Atkinson had even indicated this during a television interview in 1983. The format of *Doctor Who* also appealed to Curtis as he recalled watching it with his brother in his boarding school days. Atkinson trusted Curtis and agreed to the idea, saying that he would be keen to read a script in which he played the Doctor.

Moffat faced the problem of having to write an item which would be funny for both the general audience and the dedicated fans of *Doctor Who*. For the former, he opted to craft something which combined the classy lavatorial humour associated with *Blackadder* alongside the time-travel gags of comedy films like *Bill and Ted's Excellent Adventure* and its sequel, *Bill and Ted's Bogus Journey*. Simultaneously, for the devotees, he aimed to deliver positive comments about *Doctor Who* as well as an array of great Doctors in the form of future incarnations. The writer suspected that the material would offend some fans, but hoped that most would not take it too seriously.

Considering the icons of *Doctor Who* which a general audience would recognise, Moffat settled on an eccentric Doctor (ideally in a frock coat) who could regenerate (because he is a Time Lord), his arch-rival the Master, the TARDIS, a female companion and the Daleks. Rather than produce an out-and-out spoof or parody of the show as had been done before, Moffat attempted to make his script as authentic as possible within the bounds of the original format, approaching it like a comedy serial for *Doctor Who* in the same way as Billy Wilder's film *The Private Life of Sherlock*

Holmes made attempts to fit into Sir Arthur Conan-Doyle's original canon of detective stories. Consequently, jokes about bad acting, wobbly sets and unconvincing monsters were out. Instead, time-travel jokes revolving around the Doctor and Master's rivalry formed the basis for much of the first instalment. One aspect of humour which Moffat was keen to draw upon was the fact that the Master always lost to the Doctor – but never seemed to realise this.

Centrepiece sketch

At the outset, Moffat believed that the item would only be a two-minute insert, but the production team liked the idea and it was soon decided to invest more time and effort on the item, making it the centrepiece of the evening. Consequently, the idea was expanded into a longer two-parter. Moffat started off with Atkinson playing the ninth incarnation of the Doctor (thus following the one played by Paul McGann in the TV Movie [1996 – see Volume 47]), then tailored the end of his script to show a series of further Doctors which would allow cameos from other suitable actors. The ultimate Doctor would then be shown as a woman – a controversial idea suggested many times in the popular press after a mischievous comment made by the departing Fourth Doctor, Tom Baker, at a press conference in October 1980. When Vertue read the script, one of her misconceptions of the series had been that the Doctor changed because he was a human who had received strange powers after an event such as being hit by a meteorite. Another aspect of Moffat's script was that the Doctor would become attracted to his young female companion – an obvious relationship which had been mostly avoided in the past, only being broached for the first time in the *Doctor Who* TV Movie [1996 – see Volume 47].

A first version of the script, entitled *Doctor Who and the Curse of Fatal Death*, was written just after Christmas 1998. Atkinson was delighted with the material, and the vision he had of how he would play the Doctor was very close indeed to Moffat's scripted intentions. However, Moffat's sketch was written without any definite idea of who would be playing the subsequent incarnations of the Doctor.

In the first draft script, the new Doctor was described as he emerged from



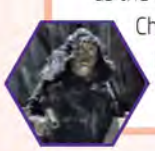
Left: The Daleks are unable to smell the Master after his centuries in the sewers.

Connections: Comic Relief

- Since 1985, Comic Relief money sent to Africa has educated people about the dangers of HIV and AIDS, helped immunisation programmes, rebuilt communities and enhanced reading skills. In the UK, donations are used to help disabled people challenge prejudice and discrimination, supporting the rights of older people and providing refuge for women threatened by domestic violence. You can find out more and make a donation by visiting: *www.comicrelief.com*

Connections: Tersurus

- The adventure takes place on the planet Tersurus (spelt 'Terserus' in the script). Tersurus had been mentioned briefly in *The Deadly Assassin* [1976 - see Volume 26] as the world where Chancellor Goth had discovered the dying Master.





Below: It's a new beginning for the Doctor.



the TARDIS: 'Now in his ninth incarnation, he is elegant, immaculate and super-suave with an air of artfully bored insouciance. He's been everywhere, done everything and blown up most monsters. When danger strikes he rarely does more than roll his eyes at the lack of imagination among intergalactic psychopaths these days before disrupting their plans, ending their evil dominion and probably blowing up their planet if he thinks it won't get his jacket all creased. However, he has occasional flashes of fluster and panic from which he recovers with a comic swiftness that serves to remind us how much effort he puts into being the cool, smart, impeccably dressed gentleman of the universe we now see emerging from the police box.'

In the second part of the adventure when the Doctor regenerated, the stage directions indicated 'a golden glow bathes the Doctor's features – and a New Doctor (Colin Firth?) is lying on the floor. Gone is the suave courtly adventurer, replaced by a handsome, muscular rugby playing type – the sort of swaggering vulgarian the previous Doctor would have loathed on sight'; this was referred to as 'the New Doctor'. For the next regeneration, 'a plump and unprepossessing new Doctor (Mel Smith?) straightens up from behind the console' and says, "Bugger!"; he was referred to as 'the Plump Doctor'. The next change introduced 'a new and rather geeky Doctor (Lee Evans?) [who] drops out of the hole, hanging upside down with his foot caught in some cable'; this was 'the Geeky Doctor'. The next incarnation, 'the Gorgeous Doctor' was suggested as being '(Robson Green?)' who says he hopes his final form will be acceptable to his companion and fiancée, Emma. The Doctor's ultimate form – 'The Lady Doctor' – was described only as 'a beautiful woman'.



In the later shooting script, 'the Plump Doctor' had now become 'the Bashful Doctor' and his dialogue was rewritten while 'the Geeky Doctor' had been dropped altogether. This meant that the Doctor would 'die' at the end of his twelfth, rather than his thirteenth life (as Moffat had originally intended), so the Gorgeous Doctor's line "I have used all my lives..." was dropped.

The Master

In the first draft script, as well as the different Doctors, there were various elements which were subsequently changed. In 'the Master's Evil Control Room', the villain was revealed as 'a new incarnation of the Master but as always he's dressed in black and has a neat black beard. And as always he's trying a bit too hard to sound evil.' The Master had difficulty with his vocabulary as he gloated, "Even now, you are piloting your TARDIS into a... a deadly doom. Of death. A doom of fatal death! Well, obviously it's fatal, it's death, but... you're in big trouble, that's my main point. You are walking, all unsuspecting, into my deadly trap! Of doom." After the Master had turned off the microphone on his TARDIS console, the Doctor's voice informed him, "Now you seem to have emailed me your plans for a secret underground base staffed entirely by metal women. You really should talk to someone about this stuff, you know – it's not normal." At the end of his threats, the Master 'stands there, roaring demonically, arms spread, cape fluttering in a convenient (if inexplicable) wind'.

Discussing the Terserons and their unconventional form of communication with his companion/fiancée Emma, the Doctor continued, "They were the only people I have never had to protect from alien aggression. Their joyous chorus of welcome to every landing space craft has lived on in the nightmares of many an invasion fleet." When the Master entered the hall, he originally said, "A fitting place, I think... for the final meeting of

Left: The Doctor and Emma take a seat on the Sofa of Reasonable Comfort.

Below: In league with the Daleks.





Right: Where has the TARDIS landed?

the Doctor with his Master!" – derived from dialogue in *Castrovalva* [1982 – see Volume 34]. "Does every conversation between you time-travelling gits have to go like this?" asked Emma as the Doctor evaded the Master's traps. The Doctor also complained that he was tired of "the endless quarries" – a reference to the locations the series had frequently used to represent alien planets. When the idea of the Doctor showing an interest in Emma was mentioned, the Master was aghast ("But you don't do this sort of thing!") and the retiring Doctor told his adversary not to worry, "You'll find a new arch-enemy." The Master continued, saying that the Doctor "can't just marry the latest of your mini-skirted companions!" "The latest?" said a puzzled Doctor, looking at Emma blankly, "There's been more than one of you?" When Emma got cross, the Doctor admitted, "Just my little joke, Leela." The draft script had the Doctor confusing Emma's name with his previous companions, referring to her later as "Peri" and even "Brigadier".

As the Master revealed his trapdoor plan, the Doctor and Emma moved away, and so the Master indicated that he had had the trapdoor moved to where they were now standing. They moved again, so the Master said that he had changed it a second time. "Reverse temporal causality! I hate that," said the Doctor. After the Master fell in the sewer the first time and reappeared, Emma asked "But if he can travel back in time why doesn't he just save himself from falling in the sewer?" "I'll explain later," replied the Doctor, setting up a running joke covering the many plot holes pointed out in *Doctor Who* over the years – notably the conclusion of *Timelash* [1985 – see Volume 41] in which the explanation for a key plot twist was evaded by the Doctor in this manner.

As the Daleks entered, one of them explained, "Noses are unnecessary for Dalek supremacy." When Emma asked the Master what he could do with his new Dalek sucker hand, the Master turned to the Daleks and asked, "What can we do with these?" whereupon the Daleks all swiveled their eye-stalks to look at each other and there was a moment of embarrassed silence when none of them had an answer.

In the cliffhanger to Part One, Emma saw a door in the corridor and opened it. 'Too late [she] realises she's looking at sky. There is no room beyond. She starts to overbalance, windmilling her arms... As she starts to plunge to her certain death we freeze-frame'; the freeze-frame ending had been used in similar cliffhangers such as Part Two of *Genesis of the Daleks* [1975 – see Volume 23] and Part Two of *Planet of Evil* [1975 – see Volume 24]. At the start of Part Two, 'Emma continues to fall for about another inch then comes to an abrupt halt. There is a section of floor just below her and she's perfectly safe.' Emma and the Doctor were then surrounded by Daleks.

When the Doctor attempted to communicate with the Master in Terseron,

Connections: Bumped up

- Explaining his "Dalek bumps", the Master says that "they can detect ion charged emissions and operate as etheric beam locators". In *Genesis of the Daleks* [1975 – see Volume 23], the Doctor was seen to be carrying an etheric beam locator which was able to detect ion-charged emissions.



he explained, "The Master has spent 900 years in a sewer – the olfactory information may have difficulty penetrating his mega-smelliness. And I warn you – it won't be pretty if he needs to lip read." To aid his understanding of the Doctor's message, the Master put on his "Gastric Gas Translator" which was to be a Comic Relief red nose. When Emma accidentally broke wind, the Doctor (misquoting the Doctor from *100,000 BC* [1963 – see Volume 1]) assured her that "fear makes Terserons of us all". The Daleks detected the Doctor's communications using an 'enormous metal nose which protrudes from the grill'.

On seeing the Daleks after his regeneration, 'the New Doctor' commented, "Oh look, it's the conquerors of the universe! One eye, no feet, and a really scary sink plunger." Looking at the zectronic beam control panel, he added, "A Blinovitz [sic] limitation effect has reversed the polarity of the neutron flow and created a positive feedback circuit"; this was an amalgam of technobabble from the Jon Pertwee stories *Day of the Daleks* [1972 – see Volume 17], *The Sea Devils* [1972 – see Volume 18] and *Planet of the Spiders* [1974 – see Volume 21]. When the Daleks asked the Doctor to save them, the Doctor sadly told an outraged Emma: "You humans will never understand. All life is sacred – even when it's a bunch of metal gits."

Big name stars

When it seemed the 'Gorgeous Doctor' was dead, Emma urged him to regenerate but "just keep the face!", and as the Master said it was impossible for the Doctor to change again, Emma said, "Did you hear that, Doctor? It's only impossible." The Daleks prepared to leave Terserus in an escape pod, and the Master urged Emma to come with them – leaving the Doctor with his TARDIS.

The *Doctor Who* sketch was announced in January as a 15-minute item to air during the main broadcast on Friday 12 March with some big-name stars due to appear. The director was to be John Henderson who had recently worked on a version of *Alice Through the Looking Glass* for Channel 4 (which aired over Christmas 1998) and who had worked with Vertue on *Hospital!*, a comedy made for Channel 5's opening night by Tiger Aspect in 1997; Henderson's other comedy work had included various Julian Clary shows, *The Big One* and *Bonjour la Classe*.

As research for the insert, the production team watched various old *Doctor Who* serials to soak up the show's flavour. Of the title sequences, they liked



Left: Hugh Grant's 'Handsome' Doctor.

Connections: Code of conduct

- Emma describes the Doctor as "never cruel or cowardly". This is a quote from the revised addition of the book *The Making of Doctor Who* by Terrance Dicks and Malcolm Hulke, which was published in 1976, and is part of a description of the Doctor, written by Dicks.

those originally used in 1963, but disliked the version used during the Sylvester McCoy era. Henderson studied 15 hours of old *Doctor Who* tapes, including *Pyramids of Mars* [1975 – see Volume 24], *Earthshock* [1982 – see Volume 35], *Remembrance of the Daleks* [1988 – see Volume 44] and the 1996 TV Movie, and realised that the Doctor was simply a character who showed off to his companions, and therefore needed them as an audience for him to impress; he had fond memories of the show from when it had scared him as a child back in the William Hartnell days.

In the second week of February, Julia Sawalha's agent was contacted with regards the *Absolutely Fabulous* actress playing the part of Emma. Sawalha agreed, believing that it would be a quick item involving half a day's work, and was amazed to find that the piece had been written by Moffat; Moffat had created *Press Gang*, the children's series in which Sawalha had made her mark as editor Lynda Day. The actress had never watched *Doctor Who* because it had frightened her when she was young, although it had been a favourite of Nadia, her sister. In 1987, Sawalha had been asked to audition for the part of Ace, but turned the offer down.

Below: Rowan Atkinson and Julia Sawalha on set.



Casting the Doctor

For the remaining cast, the team's first choice as the Master was Jonathan Pryce, but the crew felt it unlikely that the star of films such as *Brazil* and *Tomorrow Never Dies* would be interested in the part. For the other Doctors seen at the end of the script, all the actors were people who had previously been suggested to play the part on television or on film by the press or fandom. The second Doctor to be cast was Richard E Grant who liked to do something for each *Comic Relief* programme. Jim Broadbent had played the Doctor before in a sketch on the *Victoria Wood as Seen on TV* Special, and had enjoyed *Doctor Who* since the Hartnell era. Having worked on projects such as *Four Weddings and a Funeral* together, Curtis was able to ask Hugh Grant to play the penultimate Doctor; Grant had appeared four years earlier raising a lot of money by kissing Dawn French, and playing the Doctor was a lifelong ambition for him. Joanna Lumley, who had been suggested by the press to play a female Doctor several times during the 1980s, had made reports for *Comic Relief* in Eritrea; she was familiar with the series from watching it with her son. Other reports – even during production – presumed that Alan Rickman and Kate Winslet were involved with the sketch.

By the time the shooting script was issued on Friday 19 February, the opening scene had been rewritten to include the references to Zaston-4, adding the Doctor's description of why he found Emma so wonderful, material about the Master finding company at night with giant dung-slugs, an explanation of how the Daleks could conquer the universe with the zectronic beam, Emma's admiration for 'the New Doctor' and her comments about being alone after his apparent death.

After the cliffhanger of Emma falling to perfect safety, the Doctor now seized upon another cliché by asking her, "You mean you haven't twisted your ankle? I thought girls always twisted their ankle! Emma, is it any wonder I'm going to marry you? Extraordinary!" The role of 'the Lady Doctor' was significantly increased with material about the wedding to Emma being cancelled.

As it turned out, the *Comic Relief* team was able to get Jonathan Pryce as the Master after all, having considered numerous other actors when Pryce seemed unavailable. The actor had watched *Doctor Who* years ago but had not been able to keep up with it, and had no idea of what the Master even looked like until he saw some photographs of Roger Delgado who had originated the role in 1970. ■



Left: Richard E Grant is the Doctor.



Production

Above: The crew sets up a scene on the Dalek spaceship set..

Recording on *The Curse of Fatal Death* took place from Monday 22 to Wednesday 24 February 1999 on Stage G at Pinewood Studios at Iver in Buckinghamshire, with the James Bond film *The World Is Not Enough* shooting on the adjacent 007 sound stage. The use of the sound stage for three days was donated free by Pinewood. Originally it had been planned to record on the large Stage M from Friday 26 to Sunday 28 February, but Julia Sawalha's theatre commitments on Friday and Saturday had meant a change to the schedule.

The first day was spent on the opening scenes in the ancient stone hallway and required only Atkinson, Pryce and Sawalha, along with Pryce's Irish stunt double Gabe Cronnelly (a regular double for Sean Connery). The TARDIS police box prop used was the 1980 version which had previously been seen in *Dimensions in Time* made in 1993; damage to the prop was hurriedly patched up with it being given a new steel framework to support it and lighting fitted behind the sign boxes. Seven Dalek operators were also booked to rehearse that day but were not needed for recording. A readthrough was held in the building housing Stages L and M at 8am, with Henderson advising Sawalha to play Emma as if she were a virgin from Cheltenham. This was followed by a Dalek training session at 9.30am.

Recording began at 10am, with Henderson choosing to divert from his planned schedule which would have involved the scenes of Pryce seen after 312, 624 and 936 years in a sewer. Work on this first day instead focused on all the scenes in the hallway up to the stunt fall of the

Master into the sewer for the first time; recording was largely in sequence, and included shots for later computer effects work including a spinning wall, falling stone block and light rays.

Atkinson had a lot of input into his costume as the Doctor, which was designed by Rebecca Hale. The waistcoat was based on a Paul Smith design to give an eccentric feel to the otherwise elegant outfit. Different-sized versions of the costume were then made for the other Doctors, as well as a special one for Joanna Lumley. In his guise as the Master, Pryce sported a goatee beard which he had worn in another film and wore the Nehru collar from *Tomorrow Never Dies* beneath his main costume, which was a camp exaggeration of the Master's outfits seen in the series and the TV Movie.

The Doctor's TARDISes

Atkinson very much enjoyed the assignment since he was able to play a real hero as opposed to a pure comic character or a villain. Also during the day there was a photocall at 11am and a visit from Teresa Eagle of *Radio Times*; the whole production was also covered by a unit from Lion Television which was making a behind-the-scenes documentary.

Recording time was tight, with the crew needing to get around six minutes of action per day, taping each scene from several angles with a single camera; this compared to a similar amount of work spanning up to six days on one of Moffat's *Press Gang* scripts (which did not include complex effects). Added to this, Sawalha had to be released as early as possible as she was then appearing in the comedy *The Memory of Water* at the Vaudeville Theatre in London's West End. Moffat was present during production so that, if necessary, he could simplify the script with on-the-spot rewrites. Production wrapped shortly before 7pm.

Next day, recording began at 9am on the set of the Doctor's TARDIS; the walls and console had been made for a fan video project, *Devious*, which had been in production with a Sussex-based group since 1992 and had been supplied along with three Daleks by Ashley Nealfuller. Although the console's column was seen to move up and down in a rapid, comical fashion, this was actually a problem with the prop and not an intentional effect.

Action then switched back to the ancient stone hallway to tape the scenes with the Master in various states of disarray after his many falls into the sewers. Each of the make-up changes for Pryce were scheduled around the stunt falls by Cronnelly and material with the Doctor, Emma and the Daleks. Pryce wanted to go over to surprise the Bond crew on the adjoining 007 set while in 312-year-old make-up, claiming that he had "been very ill". Pryce's aged



Left: The Master has had a hard life.

Connections: Sonic screwdriver

The Doctor's sonic screwdriver, as used by the female Doctor, was an original BBC prop. The new Doctor was delighted to discover "it's got three settings!"



make-up was created by Jan Sewell, who had produced the old women make-up used by Dawn French and Jennifer Saunders in *French and Saunders*; because of the speed of production, Sewell only had around 20 minutes to perform each make-up change for both Pryce and Cronnelly.

The Daleks used came from a variety of sources; in addition to the trio from *Devious*, three came from BBC Visual Effects courtesy of Mike Tucker; the Supreme Dalek from *Remembrance of the Daleks* which was now painted black and grey, plus two Imperial-style Daleks constructed for the Children's Royal Variety Performance in May 1994, one of which was now painted black and gold. Another was loaned by Dave Saunders of the toy manufacturers Dapol at Llangollen (where a *Doctor Who* exhibition had been running since June 1995) – thus giving the production more full-size Daleks than had been seen at any one time in most of their appearances in *Doctor Who* itself. One of the Daleks was black and gold, with the others being various shades of silver or light grey. Nealfuller was also one of the Dalek operators, joined by his colleagues Steve Cranford and David Clarke, plus Chris Kirk who operated the black Dalek. Inside some of the other Daleks were Dave Chapman (then better known as Otis the Aardvark on CBBC), Antonia Moss (who had been an extra on *Doctor Who* including *100,000 BC*) and Mike Mungavan (who had been a Dalek operator in *Destiny of the Daleks* [1979 – see Volume 30]). Between takes, Moffat took the opportunity to have a go at operating one of the Daleks himself, much to Sawalha's amusement. Chapman also provided some of the Dalek voices alongside Roy Skelton, whose Dalek voice credits stretched back to *The Evil of the Daleks* [1967 – see Volume 10]. It was Skelton who voiced the black Dalek for the sketch; supervising sound editor Philip Meehan used his own ring modulator for the Dalek voices. *Doctor Who Magazine* attended the photoshoot, as did Andrew Beech, a former co-ordinator of the *Doctor Who* Appreciation Society. During the 1990s, Beech had been instrumental in promoting the series via the media and by staging conventions; he became one of the Dalek operators on the final recording day.

After lunch, further sequences of the Doctor, Emma and the Daleks were



Right: The 'Shy' Doctor, Jim Broadbent.



Left: The 'Female' Doctor poses with a Dalek/

recorded on the hallway set, and it became clear that there would be insufficient time to record the original cliffhanger of Emma falling through the door as intended. Moffat quickly developed a new ending to Part One, to have the Doctor open the doors of a 'suspiciously similar hall to the first one but redressed a bit' to reveal an army of Daleks instead.

Atkinson's appeal

Although it was hoped to record all the other Doctors together on the final day, the first regeneration was recorded at the end of the second day. Atkinson handed over the Doctor's waistcoat to Richard E Grant who was only available on this afternoon to perform his brief incarnation as 'the quite handsome Doctor' on the Dalek spaceship set. Grant was somewhat confused by the project; having grown up in Swaziland he had never seen *Doctor Who* and had not read the script apart from his own lines. For these later scenes, Pryce was restored to the youthful version of the Master, complete with a new costume based on the Pandit Nehru suit originally worn by Delgado's Master in serials such as *Terror of the Autons* [1971 – see Volume 16]. Also on this day, Atkinson recorded an appeal in character as the Doctor which was to be broadcast immediately after the final instalment of the serial.

Recording on the final day was scheduled for 9am to 6pm and opened with the scene in the 'Master's Evil Control Room' (ie the Doctor's TARDIS set redressed). The rest of the morning was then spent on the last three regenerations of the Doctor with Jim Broadbent as 'the Shy Doctor', Hugh Grant as 'the Handsome Doctor' and Joanna Lumley as 'the Female Doctor'. Lumley completed the scenes with her *Absolutely Fabulous* co-star Sawalha shortly after lunch, after which Atkinson donned his costume again for the scenes of the Doctor and Emma captured by the Daleks and the Master in the Dalek spaceship. The final scenes to be recorded were various effects shots against a bluescreen for items such as the rotating sofa, and also the new cliffhanger with the Doctor, Emma and the Daleks.

Far more material had been recorded than planned, and because of this the first idea was to change the story into a three-parter as short, quick items were required to keep the whole *Comic Relief* night moving and sustain viewer interest. The intention at first was to begin with the original 10-minute Part One, and then split Part Two into two five-minute segments. It was later decided to split Part One of the story into two segments as well and run the story as a four-part mini-serial through the evening. ■

PRODUCTION

Mon 22 Feb 99 Pinewood Studios Iver, Buckinghamshire: Castle Gate; Corridors

Tuesday 23 Feb 99 Pinewood Studios Iver, Buckinghamshire: Castle Gate; Dalek Control

Wednesday 24 Feb 99 Pinewood Studios Iver, Buckinghamshire: Dalek Control; Doctor's TARDIS; Master's TARDIS

Post-production

Special effects for *The Curse of Fatal Death* were provided by a Soho-based digital company called The Mill which donated its downtime to the production. CGI was used for the establishing shot of Castle Terserus, and the long shot of the ancient stone hallway with the Doctor and Emma emerging from the TARDIS. Electronic video effects were used for the white light which flung the Doctor and Emma back against the wall, the red beam from the Master's gun, the Dalek army seen at the end of Part Two, the Daleks' ray guns, the dangerous zectronic energy and the bright light which accompanied the Doctor's regenerations. A morphing effect was used for the Doctor's ultimate regeneration, and a short piece from the 1996 TV Movie of the TARDIS in flight appeared on the Master's scanner screen.



Right: Richard E Grant waits in the wings to (briefly) take over the role of the Doctor from Atkinson.

Red nose title sequence

The original Tom Baker title sequence was used to form the basis of the truncated opening credits (minus Tom Baker's features), but with a *Comic Relief* red nose on the 'O' of the *Doctor Who* logo; beneath the logo appeared the title 'and the *The Curse of Fatal Death*' (in a font similar to the one used during the Baker era). At the end of the first three episodes, a closing caption (eg 'End of Part One') appeared briefly over a short closing credit sequence. The final three episodes each began with a brief montage of what had gone before, after the opening titles and before the reprise.

Only two minor cuts were made across the adventure. A small piece was removed from the opening scene where the Master said, "But what you cannot know is that my evil trap will be sprung the very moment you step from your TARDIS into my evil-death trap and spring it," only to have the Doctor's voice reply, "And now you seem to have emailed me the plans and very kindly marked the off-switch in red ink." Towards the end, after Emma's speech about it never being safe to be scared again, she originally looked sadly at the instruction panel on the TARDIS door with its note about 'urgent calls' and asked, "Who are we going to call now?"

In post-production, much of Dave Chapman's Dalek dialogue was replaced with new material recorded by David Sargent, who also performed the scream for the Master's fall.

On Tuesday 2 March, Mark Ayres – who had composed the incidental music scores for *The Greatest Show in the Galaxy*

[1988/9 – see Volume 45], *The Curse of Fenric* [1989 – see Volume 46] and *Ghost Light* [1989 – see Volume 46] – was contacted in his capacity as historian and archivist of the BBC Radiophonic Workshop with a view to assembling a music track.

Ayres met with Henderson on Thursday 4 March and discussed the incidental score, which would have to be assembled quickly in time for the dub on Saturday 6 and the production of the stereo master on Sunday 7. Henderson wanted a lot of music to make the episodes like the later instalments of the TV series and also to give it a filmic feel. With too little time to compose a new score, it was decided to use existing tracks. Since the episodes were modelled on the Tom Baker era of the show, the ideal solution would have been to use Dudley Simpson's scores from the late 1970s. Unfortunately, very few of these masters still existed, and those that did would have taken too long to clear. The masters of the incidental scores produced by the BBC Radiophonic Workshop from 1980 to 1986 did exist though, and were BBC copyright (requiring no clearance). Similarly, Ayres had cues from his own episodes and from documentaries such as *30 Years in the TARDIS* which he was happy to donate.

Ayres received VHS reference copies of the episodes on Friday lunchtime and then worked almost continually through to Sunday evening. Digital Audio Tapes of the music and sounds were created by Ayres in his private studio and delivered on Sunday morning. Noting the intention of playing the comedy 'straight', Ayres did not select any deliberately comedic tracks. He limited himself to using material from the master tapes which he had prepared for the CDs issued by Silva Screen, Paddy Kingsland's score of *Logopolis* [1981 – see Volume 33] and his own material, since all were available without necessitating a trip

Below: The Doctor pauses for thought.





Right: Hugh Grant, Julia Sawalha and Jonathan Pryce record the Doctor's 'death'.

to the BBC. Ayres assembled a total of 53 cues, some of which were re-edited from the originals.

A revised and re-edited version of the Jon Pertwee theme tune, derived from the original master tape, was used for the opening credits and converted into pseudo-stereo. The opening TARDIS shot and other points in the serial used one of Ayres' cues from *30 Years in the TARDIS*; Ayres also used material of his own from *The Greatest Show in the Galaxy* and part of a score from an unfinished animated Dalek pilot film made in the 1980s. Ayres composed two new cues: *Zectronic Beam Machine* for Part Three and *Doctor Hugh* for Part Four.

Music and sound effects

Most of the remaining music came from the CD masters for the 1992 Silva Screen issues of the two 1980s albums of Radiophonic Workshop incidental music. These bands included *The Sea Devils* and *Resurrection of the Daleks* [1984 – see Volume 39] by Malcolm Clarke, *Nyssa Is Hypnotised* (from *Four to Doomsday* [1982 – see Volume 34]) by Roger Limb, *The Five Doctors* and *Meglos* [1980 – see Volume 32] by Peter Howell and *Warriors of the Deep* [1984 – see Volume 38] by Jonathan Gibbs.

Ayres also wanted to make sure that the sound effects were correct and worked with dubbing editors Glenn Calder and Philip Meehan at VideoSonics. Sound effects for the TARDIS, Dalek guns and spacecraft were located, and for the regeneration Ayres created a new sound from the original TARDIS take-off master. The zectronic beam machine was a modification of a sound effect which Ayres had devised for the 1994 video *Shakedown – Return of the Sontarans*. The original Dalek city sound effect, from *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] was heard in the Dalek spaceship. One or two sound items the team had hoped to incorporate were not achieved in time, notably applying the correct interior atmosphere for the Master's TARDIS in place of the sound effect for the Doctor's stationary TARDIS. ■

Publicity

- Various newspapers included the announcement of the special adventure on Tuesday 2 March, with *The Guardian* covering Rowan Atkinson in its *Pass Notes* section on Wednesday 3.

- For the week of Saturday 6 to Friday 12 March, *Radio Times* had substantial coverage of *Comic Relief* with a full-page colour shot of Atkinson as the Ninth Doctor. The promotional material for *Red Nose Day 1999: The Record Breaker* still referred to the *Doctor Who* insert as being a three-part item scheduled for the 8pm, 8.30pm and 9.35pm segments of *Comic Relief Night*.

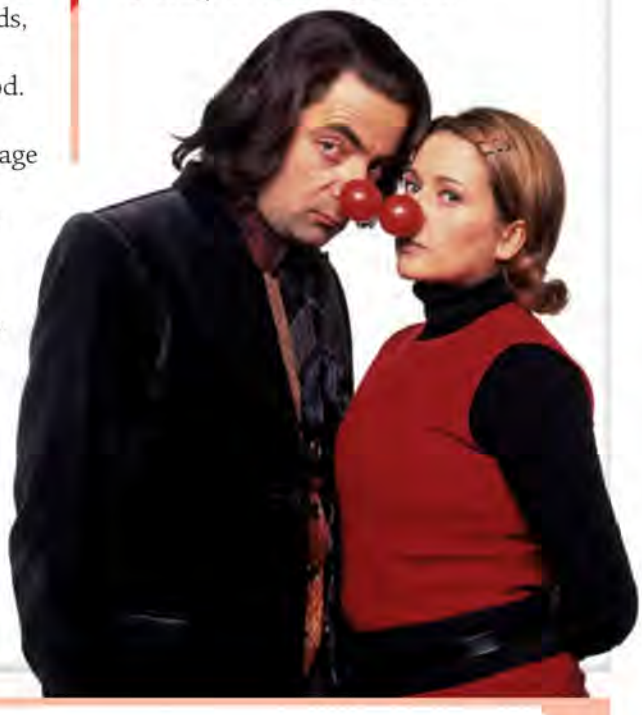
- On Sunday 7 March, the *News of the World* printed the item *Who'll Wear the Doctor's Velvet Coat?* offering readers a chance to win Atkinson's autographed black coat by providing the name of the Doctor's time machine. The paper urged entrants 'don't be tardy' when they telephoned the special hotline number, thus making further donations to *Comic Relief*. Atkinson contributed a letter from the Doctor entitled 'Who's after your cash – Join the Doc's Return on a Life-saving Mission' to *The Mirror Official Comic Relief Nosepaper* Special issued by the *Daily Mirror* on Friday 12 March, the day of broadcast.

Above: The Doctor and his fiancée/companion Emma.

Broadcast

- On the *Comic Relief: The Record Breaker* telethon, Part One of *The Curse of Fatal Death* was introduced by Johnny Vaughan and Zoe Ball, who sang their own version of the famous theme tune. The phone number to make donations and details of the *Comic Relief* website were superimposed on screen during the broadcast. Dawn French and Jennifer Saunders then introduced the remaining three episodes, with Part Two before the *Nine O'Clock News* and Parts Three and Four afterwards, either side of a *Hetty Wainthropp Investigates* spoof with Victoria Wood. Immediately after Part Four at 10.15pm came the 10-second message from Atkinson, in costume and character, standing by the TARDIS and encouraging donations.

- Airing against programmes such as DIY show *Carol Vorderman's Better Homes*, a repeat of *You've Been Framed!*, a Comic Relief edition of the quiz *Who Wants to Be a Millionaire?* and the documentary series *Infidelity* across the evening, it was the first instalment of the story which was the highest rated item of the whole telethon with almost 10 million viewers, and although ratings fell sharply in the half-hour after the break for the *News* at 9pm, they recovered after 10pm. By the end of the night, £17,184,937 had been raised, and in the final tally over 49 million pounds were raised by the event in all. Parts of the adventure subsequently featured in the 15 minute *Comic Relief: The Director's Cut* hosted by Harry Enfield at 10.45pm on Sunday 14 March on BBC1.



Right: *Doctor Who* meets *Comic Relief.*

SCHEDULED TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Friday 12 March 1999	8.11pm-8.16pm	BBC1	5'40"	9.8M (-)	-
Part Two	Friday 12 March 1999	8.36pm-8.41pm	BBC1	4'55"	9.4M (-)	-
Part Three	Friday 12 March 1999	9.39pm-9.44pm	BBC1	4'55"	5.8M (-)	-
Part Four	Friday 12 March 1999	10.08pm-10.15pm	BBC1	7'18"	8.7M (-)	-

Merchandise

The costumes for the Master and Emma, along with Lumley's waistcoat, a signed shooting script, the TARDIS door panel and other items from the production were raffled to raise more funds for *Comic Relief* by *Doctor Who Magazine* in issue 279 in June 1999.

For the video release by BBC Worldwide in September 1999, the adventure was re-edited into the originally planned two instalments, and a new opening credits sequence added; this now showed the face of Atkinson's Doctor, gave the story title as *The Curse of Fatal Death* and added a writer credit. Full closing credits were now added, shown against a red tinted version of the Tom Baker time-tunnel effect.

Also on the VHS release was the behind-the-scenes documentary, *Doctor Who Uncovered*. The documentary opened with a Dalek arriving at Pinewood and continued with interviews conducted with executive producer Richard Curtis, writer Steven Moffat, actors Richard E Grant, Jim Broadbent, Hugh Grant, Joanna Lumley, Jonathan Pryce (who remained in character as the Master), stuntman Gabe Cronnelly, Dalek operators Ashley Nealfuller and Stephen Cranford and costume designer Rebecca Hale.

To illustrate elements of *Doctor Who*'s past, various clips from the original BBC series were featured; Victoria from *The Evil of the Daleks*, Zoe and the Second Doctor from *The Mind Robber* [1968 – see Volume 13], Leela from *The Invisible Enemy* [1977 – see Volume 27], Polly from *The Moonbase* [1967 – see Volume 9], the First Doctor and the Daleks from *The Dalek Invasion of Earth* [1964 – see Volume 4], the Third Doctor from *Frontier in Space* [1973 – see Volume 19] and *Doctor Who and the Silurians* [1970 – see Volume 15], the Fourth Doctor from *Horror of Fang Rock* [1977 – see Volume 27] and *The Invasion of Time* [1978 – see Volume 28], the Fifth Doctor from *Castrovalva*, the Sixth Doctor from *The Trial of a Time Lord* [1986 – see Volume 42], the Seventh Doctor from *The Greatest Show in the Galaxy*, *Paradise Towers* [1987 – see Volume 43] and *Dragonfire* [1987 – see Volume 44], the Eighth Doctor from the TV Movie, and the Daleks from *The Mutants* (AKA *The Daleks*) and *More Than 30 Years in the TARDIS*. The video documentary also made use of some clips from the unfinished fan video *Devious* in conjunction with the interviews of Stephen Cranford and Ashley Nealfuller, as well as outtakes from the production of *The Curse of Fatal Death*. Narration was added to the programme by comedy actor Harry Enfield.



Above: The VHS cover for *The Curse of Fatal Death*.

Three further *Doctor Who* sketches featuring people involved with *Comic Relief* were also included on the VHS release. The first of these was an unbroadcast sketch from *French and Saunders* with Dawn French and Jennifer Saunders as their

'television extra' characters (referred to in the script as 'One' and 'Two') as walk-on 'Silurian Guards' recording an episode of *Doctor Who*. In this sketch, recorded on a modified version of the set for *The Trial of a Time Lord*, a 'Time Lord' played by George Layton (a comedy writer/performer who had appeared in *The Space Pirates* [1969 – see Volume 14]) was standing trial on Siluria; this 'Time Lord' was dressed in a version of Tom Baker's cotume. Presiding over the court was the Questioner (a parody of The Inquisitor, played by Joanna Bowen) while the main witness, Zybothuron (Rupert Bates) wore Omega's collar from *The Three Doctors* [1972/3 – see Volume 19] and Pletrac's coat from *Carnival of Monsters* [1973 – see Volume 19]. The seven-minute sketch had the two extras failing to obey the director's instructions and discussing how their favourite Doctors had been Tom Baker and Patrick Lichfield. The rest of the cast comprised Jim Hopper as the Director ('Oliver'), Tony Ryan as the AFM, Bunny Losh as Gorda, Gwyn Sullivan as the Military Man and Glynis Simmonds as the Seaweed Woman. The sketch, written by French and Saunders, was recorded for the first series of their BBC2 show in Studio 6 on Sunday 25 January 1987 and had been intended for Show 6 (broadcast Monday 13 April). It was produced by Geoff Posner (a floor assistant on *Planet of the Spiders* and *Robot* [1974/5 – see Volume 22]) and directed by Kevin Bishop.

Right: The *Doctor Who* sketch from *Victoria Wood as Seen on TV Special*.





Victoria Wood

The second sketch, the shortest item at just over a minute, came from *Victoria Wood as Seen on TV Special*. This saw another Doctor (Jim Broadbent) dressed in an amalgam of costume elements (floppy hat, checked trousers, cricketing pullover, multi-coloured coat) accompanied by his 'not very bright' assistant Fiona (Georgia Allen). The Doctor encountered his old enemy, the green blob Crayola (Duncan Preston), and immediately became engaged in bizarre technobabble before being captured by some camp, silver-clad guards. The script, by Victoria Wood, indicated that the sketch should be a 'typical episode; in colour but from no particular period' with the Doctor and Fiona in the 'usual baco-foil tunnel' and Crayola described as 'the wrinkly sort with the crinkly voice... Ears on his chest, mouth on his knee, etc.' The item was recorded on the afternoon of Sunday 14 June 1987 in Studio TC8, and also featured Johnny Worthy as the Speaking Guard, and Patrick Edwards and Tia Lee as other guards. The Special for the series – which had run since February 1985 – was broadcast on BBC2 at 9pm on Friday 18 December 1987 and again produced by Posner. Wood later included this script in her book *Barmy: The New Victoria Wood*





Left: Lenny Henry stars in a *Doctor Who* spoof sketch.

Sketch Book published by Methuen and Mandarin in October 1988.

The final item came from the fifth show of the second series of *The Lenny Henry Show*, broadcast on BBC1 at 8.30pm on Thursday 3 October 1985 and once more produced by Posner. This sketch was written by Kim Fuller – one of the main writers on the series with Henry – and recorded on Tuesday 30 April 1985. A title sequence with the Peter Howell arrangement of the theme showed Colin Baker's face merging into that of Henry, who played the new Doctor wearing a long scarf, long leather coat and Rupert the Bear trousers. His companion, 'Perry', was played by Jadie Rivas. Having started the TARDIS with a crank handle, the Doctor arrives in England 2010 to find that the Cybermen have dominated the 60 million unemployed – led by the Cyberman-like 'Thatchos' and assisted by 'Dennos', a spoof of Prime Minister Margaret Thatcher and her husband Dennis which commented on the high levels of unemployment under Thatcher's Conservative government. Having run up and down a lot of corridors, the Doctor and Perry departed in the TARDIS and started to find each other attractive... and were thus glad that their show had been given a break off the air (referring to the 1985 suspension). Also in the four-minute sketch were Lee Cornes (who appeared in *Kinda* [1982 – see Volume 34] as the Trickster) as the Ragged Man, Ivor Salter (who had been in *The Space Museum* [1965 – see Volume 5], *The Myth Makers* [1965 – see Volume 6] and *Black Orchid* [1982 – see Volume 35]) as the Ticket Collector, Steve Amber as a Busker, and Robert Bicknell, Roger Pope and Martin Wright as Cybermen, with the voice of Thatchos provided by impressionist Steve Nallon.

Dr Who Does Comic Relief

Proceeds from the sale of the videotape went to Comic Relief, and there was also a competition to win Rowan Atkinson's signed costume, or a script or TARDIS print signed by the star-studded cast.

A 19'48" compilation version of the sketch without a title but opening with the caption *Dr Who Does Comic Relief* was made available by Comic Relief on YouTube on Monday 16 March 2009, three days after that year's Red Nose Day (where the BBC One telethon had featured *From Raxacoricofallapatorius with Love*, a special mini-episode of the CBBC spin-off *The Sarah Jane Adventures*). A few days before this, the adventure had been available via iTunes as part of *Best of Comic Relief* and was released for sale again in March 2011.

The two-part version of *The Curse of Fatal Death* was made available by the BBC in a 21'17" version on YouTube in honour of Comic Relief on Friday 24 March 2017. ■

Cast and credits

The broadcast version carried no on-screen credits; the following credits are taken from production documentation and the credits at the end of the videotape release.

CAST

Rowan Atkinson, Richard E Grant [4], **Jim Broadbent** [4], **Hugh Grant** [4], **Joanna Lumley** [4] The Doctors
Julia Sawalha Emma
Jonathan Pryce The Master
Roy Skelton, Dave Chapman Dalek's [sic] Voices [2-4]

Below: Jonathan Pryce has his costume adjusted.



UNCREDITED

Gabe Cronnelly Stunt Double for the Master
Dave Chapman, David J Ross, Antonia Moss, Wendy Addicott, Ashley Nealfuller, Stephen Cranford, Mike Mungarvan, Dave Clarke, Chris Kirk, Andrew Beech Dalek Operators
David Sargent Dalek Voices/Master's Scream

CREDITS

Written by Steven Moffat
With thanks to Pinewood Studios, Comac Lighting, Positive Film & Television, Arri Media, The Mill, Willie's Wheels, Videosonics, The Spot Co, Michael Samuelson Lighting, The Location Cafe, Ashley Neal Fuller, Stephen Cranford, David Clarke, Chris Kirk, Gary Gillatt, David Saunders, Andrew Beech
Stunts: Gabe Cronnelly
Artist Booker: Samantha Taylor
Production Runner: Charlotte Browne
Camera Assistants: Stuart Clayton, David Hedges
Camera Trainee: Sarah Welsh
Stage Manager: Mark Palmer
2nd Assistant Director: Sharon Ricketts
Wardrobe Supervisor: Clare Grant
Make-Up Artists: Julie Dartnell & Mandy Gold
Art Director: Sarah Milton
Production Buyer: Bobby Warans
Props Master: Paul Emerson
Standby Props: Andrew Mortimer, Steve Smith, Gary Watson
Standby Carpenter: Phil John
Lighting Gaffer: Colin McCarthy
Electricians: Paul Barlow, Dick Crane, Michael Plumley
Camera Operators: Martin Foley, Jamie Harcourt
Vision Engineer: Simon Lyon
Key Grip: Ray Hall
Grip: Darren Quinn
Crane Operator: Dave Foster
Boom Operators: June Prinz, Clive Osbourne



Clockwise from left: Julia Sawalha takes a break; the Master shows off his Dalek bumps; and Joanna Lumley becomes the first female Doctor.

Production Assistant: Debbie Somerville
1st Assistant Director: Tim Lewis
Continuity: Lorraine Anderson
Make-Up Designer: Jan Sewell
Costume Designer: Rebecca Hale
Visual Effects: Andy McVean
Production Designer: Simon Kimmel
Sound Recordist: John Midgley
Post Production Effects: Liz Browne, Dave Houghton, Ben Turner
Offline Editor: Nick Arthurs
Dubbing Editors: Glenn Calder, Philp Meehan
Music Consultant: Mark Ayres
Director of Photography: Chris Howard
Production Manager: Alison MacPhail
Executive Producer: Richard Curtis
Producer: Sue Vertue
Director: John Henderson



Profile

ROWAN ATKINSON
The Doctor

Rowan Sebastian Atkinson was born 6 January 1955, in Gosforth and raised in Consett and Stocksfield, County Durham. His father, Eric, married his mother Ella (née Bainbridge) in 1945 and they also had two other sons, Rodney and Rupert.

Educated at Durham Chorister School, then St Bees School, Cumbria, here he became involved in theatrical productions, initially as lighting crew.

Graduating in electrical engineering from Newcastle University in 1975, he went on to MSc studies at Queen's College, Oxford University.

Here, Atkinson, still with a slight stammer, wrote and performed with The Etceteras, part of Oxford's Experimental Theatre Club (ETC), also meeting aspiring writer Richard Curtis. Atkinson appeared in two revues at the Oxford Playhouse; *Leapyear Revue* (February 1976) and *After Eights* (May 1976).



Right: Atkinson as Blackadder in *Blackadder II*.

He featured with The Oxford Revue at Edinburgh Fringe that year, and with *Beyond a Joke* in 1977, his rubber-faced expressions and physical contortions, influenced by French film comic Jacques Tati, drawing much attention.

Driving vans between jobs (holding an HGV licence), he soon found television work. After his screen début in Richard Stilgoe's *And Now the Good News...* (aired 6 November 1978) he appeared in LWT pilot *Rowan Atkinson Presents... Canned Laughter* (1979), and was chosen to feature in John Cleese's charity stage concert *The Secret Policeman's Ball* in June 1979.

Radio vehicle *The Atkinson People* (1979), written with Richard Curtis, followed before Atkinson was selected to star in BBC2's comedy *Not the Nine O'Clock News*. The series became a massive hit over four series to 1982. Atkinson was joined by Mel Smith, Pamela Stephenson and Chris Langham (replaced from the second series by *Atkinson People* producer Griff Rhys Jones) and the *Daily Mirror* immediately reckoned he 'could become one of television's hottest properties'.

Indeed, Atkinson enjoyed a sell-out solo tour during summer 1980, before appearing in November's Royal Variety Performance.

His *Not the Nine O'Clock News* success earned a BAFTA nomination for Best Light Entertainment Performance in spring 1983, though he lost to Nigel Hawthorne.

For BBC1, Atkinson and Richard Curtis developed a historical sitcom vehicle, *The Black Adder* (1983). When Curtis collaborated with Ben Elton on a deferred follow-up series, *Blackadder* established itself as a comedy classic.

Atkinson starred as generations of his comic anti-hero in *Blackadder II* (1986),

Blackadder the Third (1987) and *Blackadder Goes Forth* (1989).

Atkinson/Curtis next created the Tati-influenced *Mr Bean*. Thirteen Specials aired from 1990-95, watched by up to 19 million UK viewers. A global hit in almost 200 countries, it spawned two feature films – *Bean* (1997) and *Mr Bean's Holiday* (2007) – and a cartoon series (2002-4; 2015/16).

Atkinson starred as Inspector Raymond Fowler in Ben Elton's police sitcom *The Thin Blue Line* (1995/6).

A few years later Atkinson would appear as the Doctor for Comic Relief in 1999.

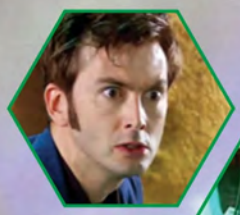
His next successful character was a hapless secret agent in James Bond movie spoof *Johnny English* (2003), with sequel *Johnny English Reborn* in 2011. A third instalment, *Johnny English Strikes Again* premiered in 2018.

Atkinson's other movies include Mel Smith's *The Tall Guy* (1989), the voice of Zazu in *The Lion King* (1994) and *Love Actually* (2003).

He took the title role in ITV's *Maigret* for four feature-length TV movies during 2016/17 but the series was seemingly cancelled in 2018.

He married make-up artist Sunetra Sastry in 1990 but they divorced in 2015. They have two children, Lily and Benjamin. Atkinson and his partner Louise Ford had their first child together in 2017.

He was made a CBE in 2013. ■







TIME CRASH

Forgetting to activate the TARDIS' shields, the Tenth Doctor's TARDIS collides with the Fifth Doctor's. The crash instigates the creation of a black hole, and the Doctors must work together to avoid catastrophe.





'TIME CRASH IS INSERTED INTO THE CLOSING MOMENTS OF LAST OF THE TIME LORDS.'

Introduction

Like *Dimensions in Time* [1993 – see page 54] and *The Curse of Fatal Death* [1999 – see page 98], *Time Crash* is a special episode that was made to be broadcast as part of a BBC charity fundraising telethon. With *Doctor Who* back in production, however, this eight-minute episode was threaded into the continuity of the ongoing series. It's inserted into the closing moments of *Last of the Time Lords* [2007 – see Volume 56], and finishes with the lead-in to that year's Christmas episode *Voyage of the Damned* [see Volume 57].

In the 1960s, 70s and 80s, it was fairly easy to define what might be considered an official part of *Doctor Who* history. There were 26 series, one Anniversary Special and the spin-off *K9 and Company*. *Time Crash* is a new kind of *Doctor Who* – mini-episodes – that began with a scene written for Children in Need two years before, which took place between *Bad Wolf/ The Parting of the Ways* [2005 – see Volume 50] and *The Christmas Invasion* [2005 – see Volume 51].

These mini-episodes weren't always broadcast on BBC1 like regular *Doctor Who* – some aired on the BBC's red-button service, some were special features on DVD box sets. A sequence shot for the National Television Awards in 2011 was broadcast on ITV, rather than the BBC. Occasionally, these short sequences break the fourth wall and include real-life celebrities. It's up to engaged viewers to decide to what degree they wish to validate the frivolous nature of some of these mini-episodes.

Time Crash is certainly considered to be part of *Doctor Who*'s canon by its writer Steven Moffat – even if the episode is slightly more self-indulgent than other multi-Doctor stories.

It employed a 'bootstrap paradox', a device used by Moffat earlier in the year in *Blink* [2007 – see Volume 56] and in a number of his subsequent episodes. The Doctor himself would formally explain this concept at the beginning of Toby Whithouse's *Before the Flood* [2015 – see Volume 81].

Time Crash was an early example of the way Steven Moffat liked to unify pre- and post-twenty-first-century *Doctor Who* – as seen in episodes such as *The Witch's Familiar* [2015 – see Volume 80] and *World Enough and Time* [2017 – see Volume 89]. The Tenth Doctor reminisced about the adventures of his past self, and the Fifth Doctor referred to LINDA – a group of 'fans' introduced only a year before in *Love & Monsters* [2006 – see Volume 53] – and joins in with the "wibbly-wobbly timey-wimey" catchphrase coined in *Blink*. ■

Below: *Love & Monsters'* LINDA.



STORY

Following his recent adventure with the Master and the Toclafane, and the departure of Martha, the Doctor finds himself travelling alone. Except he isn't alone for long, as he pulls a lever and is suddenly joined by his fifth incarnation! [1] While the Tenth Doctor recognises his former self, the Fifth Doctor doesn't recognise his future self: "There is something very wrong with my TARDIS, and I've got to do something about it very, very quickly, and it would help, it really would help, if there wasn't some skinny idiot ranting in my face about every single thing that happens to be in front of him!" [2]

The Fifth Doctor is also irritated that the Tenth Doctor has changed the TARDIS' "desktop theme" to coral, but he is most perturbed by the fact that there has been a temporal collision – as though two TARDISes have merged, creating a paradox that could blow a hole in the space-time continuum the exact size of Belgium. [3] The collision was caused when the Tenth Doctor forgot to put the shields up and the TARDIS collided with itself.

The Tenth Doctor convinces his fifth self that they are the same person and together they use the TARDIS to neutralise the impending black hole with a supernova. [4] The Tenth Doctor knew what to do because he remembered seeing himself do it. He then tells his former self, "You know, I loved being you... because you know what, Doctor? You were *my* Doctor." "To days to come," says the Fifth Doctor. [5] "All my love to long ago," replies the Tenth Doctor. The Fifth Doctor then fades away and returns to his own timestream, with his final words hanging in the air: "Oh, Doctor. Remember to put your shields up!"

And then the prow of the *Titanic* bursts through the wall! [6]

















Pre-production

Above: "Oh, there it goes, the frowny face. I remember that one."

"*Doctor Who* has a history of wonderful associations with Children in Need, and everyone was keen for that to continue in 2007," executive producer Julie Gardner told *Doctor Who Magazine*, commenting on the next glimpse that viewers would get of the series between the conclusion to the 2007 series with *Last of the Time Lords* [2007 – see Volume 56] and the Christmas festivities of *Voyage of the Damned* [2007 – see Volume 57].

Children in Need is a charity associated with the BBC from the Corporation's earliest days and celebrated its 80th anniversary in 2007, having raised funds to improve the lives of United Kingdom children. Since the 1980s, the key event had been an annual telethon, associated with which had been the 20th anniversary *Doctor Who* Special *The Five Doctors* [1983 – see Volume 37], part of a 3D mini-adventure entitled *Dimensions in Time* [1993 – see page 54] as well as David Tennant's introduction as the Doctor in an untitled piece for the 2005 broadcast (with further funds raised that year via a charity dinner). While 2006 had seen a specially staged concert of Murray Gold's music for *Doctor Who*, for 2007 it was decided to return to the idea of a mini-adventure which fitted between series and which could be recorded in a single day with minimal cast on the standing set of the TARDIS at the series' home of Upper Boat Studios.

Whereas head writer and executive producer Russell T Davies had written the earlier introduction for the current Doctor, this intermission between the end of the 2007 series and the Christmas Special would be written by Steven Moffat, the writer of various episodes such as *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and *Blink* [2007 – see Volume 56] since the series' return in 2005. It had also been Moffat who had been behind *The Curse of Fatal Death* [1999 – see page 98], a tribute adventure which appeared as part of Comic Relief's Red Nose Day in March 1999. "Julie Gardner asked if I'd do the

Children in Need Special," explained Steven Moffat in *Radio Times*.
"I thought it'd be a lark, so I said yes."

At first, the writer had little idea of what he was agreeing to in terms of a script which would amount to eight pages or so. All he had been told by Julie Gardner was that it had to be made in one day, on one set and feature no CGI material. Steven Moffat's idea for the mini-adventure was to bring the current Doctor face-to-face with one of his previous incarnations. This idea of mixing different Doctors together in a single narrative had originated in *The Three Doctors* [1972/3 – see Volume 19] which had been made to celebrate the show's tenth anniversary, and had been repeated in the 20th anniversary adventure *The Five Doctors* as well as *The Two Doctors* [1985 – see Volume 41] and *Dimensions in Time*. The previous Doctors had also been seen in the rejuvenated series as sketches in *The Journal of Impossible Things* glimpsed in the 2007 episode *Human Nature/The Family of Blood* [2007 – see Volume 56].

The idea for the return of an old Doctor was cemented on Friday 6 July 2007 when Steven Moffat ran into David Tennant at an open-air music festival being staged at Chiswick House. "We should get Peter [Davison] back in," said Tennant as he discussed the idea, and both men thought that if this could be justified in the narrative, it would be terrific fun to see the Fifth Doctor, as played by Peter Davison, returning to the TARDIS. "He's one of my favourite Doctors of the old show," recalled Steven Moffat of the Doctor who had been on screen from 1981 to 1984, "Until then, the Doctor had been a middle-aged man... and suddenly, the Doctor was dashing about, youthful and reckless." Furthermore, Moffat knew Peter Davison pretty well since in 2006 his wife, Sue Vertue, had produced the BBC Two sitcom *Fear, Stress and Anger* in which Davison had starred and had aired earlier in 2007. "I phoned up Peter and he was well up for it, because he's a big fan of the new series and his kids are big fans of the new series," explained Steven Moffat in *Doctor Who Confidential*.



Connections: Shorting out

- The Tenth Doctor's reference to shorting out a "time differential" links back to the Fifth Doctor's explanations about the Blinovitch Limitation Effect in *Mawdryn Undead* [1983 – see Volume 36].

The Fifth Doctor

Peter Davison was approached casually over the summer about appearing alongside David Tennant in this charity episode. In addition to working together in 1999 on *Death at the Opera*, an edition of BBC1's *The Mrs Bradley Mysteries*, Davison had also visited Tennant at the start of the latter's tenure as the Doctor, dropping in on the crew on location in London on Friday 29 July 2005 for work on *The Christmas Invasion*. The two Doctors had also met in October 2006 at Mark Gatiss' 40th birthday party in London when the former had remarked to the latter, "If we touch, we might short out the time differential!"



Left: The Fifth Doctor finds himself in an unfamiliar TARDIS.



Connections: Bell of doom

- The Fifth Doctor recognises the tolling of the TARDIS' Cloister Bell, first introduced in *Logopolis* [1981 - see Volume 33] but heard more recently in the previous *Children in Need* Special and also *The Sound of Drums* [2007 - see Volume 56]. It had featured in the Fifth Doctor stories *Castrovalva* [1982 - see Volume 34] and *Resurrection of the Daleks* [1984 - see Volume 39].



Recalling his invitation to return as the Doctor in *Radio Times*, Peter Davison explained, "I said, 'Yes!' I didn't really have to think about it, partly because it gives me such credibility with my children. They're huge fans of the new show." Indeed, Davison's offspring who had initially enjoyed their father's adventures on videotape and DVD had recently changed their allegiance to the current incarnation.

The first news of the two-Doctor team-up came on Sunday 19 August when Sylvester McCoy, who had played the Seventh Doctor from 1987 to 1989 (plus part of the 1996 TV Movie [see Volume 47]), commented that Peter Davison could be returning to the series while attending the *Day with a Doctor* event in Auckland, New Zealand. This comment was seized upon by *The Sun* newspaper which ran the story *Dr Peter is back in the Tardis* on Tuesday 21 August, where 'an insider' commented of 'Stephen Moffat' that 'Peter was top of the writer's list to make a comeback', and that Peter would be wearing his 'famous trenchcoat' again in the item to be screened on Friday 16 November.

Connections: Sonic loss

- The Tenth Doctor recalls how his earlier self worked largely without a sonic screwdriver, following the device's destruction in *The Visitation* [1982 - see Volume 35].



Having drafted the first few pages of what would become *Silence in the Library/ Forest of the Dead* [2008 - see Volume 59] and hard at work on a movie screenplay for *Tintin*, Steven Moffat wrote his *Children in Need* contribution over a couple of days while on holiday; "That was just *fun*," he told *Doctor Who Magazine*. The script opened with the departure of Martha Jones from the TARDIS as seen at the end of *Last of the Time Lords*, after which the narrative diverged from the *Titanic* cliffhanger to insert the new adventure. 'This time,' indicated the stage directions, 'we... stay with the Doctor. As before (this action should be identical – the only change is we stay inside the TARDIS) the Doctor takes a moment, then slams the controls.' The Tenth Doctor was then introduced to the Fifth Doctor when 'he passes another man (hat, frock coat, cricket jersey, stick of celery on his lapel) heading round the console in the other direction'. As the current Doctor reacted to seeing his former self, the stage directions indicated he 'prods at the Fifth Doctor's jawline – no ceremony here, it's his face'.

The dialogue drew upon elements of various aspects of the Fifth Doctor and his adventures, and the spikey nature of the earlier Doctor continued the trend laid down in *The Three Doctors* of the Doctors not necessarily getting on... although in this instance the Tenth was delighted to see his earlier self. The Tenth Doctor commented on his predecessor's period



Left: The Tenth Doctor meets his fifth incarnation.

cricketing attire, the celery on his lapel (first acquired in Davison's début story *Castrovalva* [1982 – see Volume 34] and revealed to detect gasses the Doctor was allergic to in his swansong *The Caves of Androzani* [1984 – see Volume 39]), and his half-moon spectacles (seen intermittently in stories such as *Castrovalva* and *Frontios* [1984 – see Volume 38]). The change of the TARDIS interior over the years was also referenced as a new "desktop setting" of "coral".

The Doctors' comments about the paradox being "wibbly-wobbly, timey-wimey" echoed the phrase used in Steven Moffat's script *Blink*. Unlike previous multi-Doctor stories, Moffat was determined to tackle the idea that the latter Doctor would remember the events as experienced by his earlier incarnation – and so have a different perspective on them.

With cataclysm avoided, the Tenth Doctor recalled elements of his fifth incarnation's existence such as his companions Tegan Jovanka (seen from *Logopolis* [1981 – see Volume 33] to *Resurrection of the Daleks* [1984 – see Volume 39]), Nyssa (introduced in *The Keeper of Traken* [1981 – see Volume 33] and departing after *Terminus* [1983 – see Volume 37]), the Cybermen (encountered in *Earthshock* [1982 – see Volume 35] and *The Five Doctors*), the Mara (who crossed the Doctor's path in *Kinda* [1982 – see Volume 34] and *Snakedance* [1983 – see Volume 36]), the Time Lords "in funny hats" (such as *Arc of Infinity* [1983 – see Volume 36] and *The Five Doctors*) and the Master (in various struggles against the Fifth Doctor from *Castrovalva* to *Planet of Fire* [1984 – see Volume 39]). It was noted that the Master no longer had the beard he had sported in the old days... and indeed had been married in the Tenth Doctor's recent encounter with him. The script concluded by dovetailing into *Voyage of the Damned* – which had already been made during July/August 2007 – by noting: 'It's the *Titanic* and it's Christmas Day!'

Connections: LINDA



- The Fifth Doctor suspects that his other self is a member of LINDA, the Doctor-tracking group of friends seen in *Love & Monsters* [2006 - see Volume 53].

Graeme Harper

The *Children in Need* item was scheduled to be recorded at the start of October on a Sunday during the recording of fourth production block of *Doctor Who*'s 2008 series. The director was to be Graeme Harper, whose first *Doctor Who* directing credit had been Peter Davison's *The Caves of Androzani* since when he had directed *Revelation of the Daleks* [1985 – see Volume 41], *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52], *Army of Ghosts/Doomsday* [2006 – see Volume 53], *42* [2007 – see Volume 55] and *Utopia* [2007 – see Volume 56]. For the 2008 series of *Doctor Who*, Harper had already directed *The Unicorn and the Wasp* [2008 – see Volume 58] and *Planet of the Ood* [2008 – see Volume 58] during August and September. ■

Production

Time Crash was recorded on Sunday 7 October, after a few days work had been undertaken on the first episode of the new series, *Partners in Crime* [2008 – see Volume 57]. Recording was scheduled to run from 11am to 10pm on the standing TARDIS set at Upper Boat Studios in Trefforest, the base for *Doctor Who* and its spin-off series, *Torchwood* and *The Sarah Jane Adventures*. David Tennant arrived from London where he had been enjoying a day at home after a night shoot on *Partners in Crime*. Peter Davison also travelled overnight from London where – since late July – he had been appearing as King Arthur in the *Monty Python* musical *Spamalot* at the Place Theatre in London's West End. He had shaved off his beard to appear clean-shaven as the Doctor.

"It looks just like the toy!" exclaimed Peter Davison on seeing the TARDIS set, recalling the TARDIS play set so beloved of his two young sons. Accompanying Davison were his family, and also present was Steven Moffat with his family, while production was scrutinised by Hannah Williams and her crew from BBC Three's behind-the-scenes series *Doctor Who Confidential*, journalists and photographers from *Radio Times*, and Benjamin Cook from *Doctor Who Magazine*.

To replicate the Fifth Doctor's original look, one of Peter Davison's original jackets was borrowed from the *Doctor Who* exhibition on Blackpool's Golden Mile, while a new jumper was specially knitted for the actor (to match the one first seen in *The Awakening* [1984 – see Volume 38]) and a fresh panama hat was purchased to be



Below: Peter Davison and David Tennant on the 'coral' TARDIS set.



fitted with one of the original hat bands. The distinctive striped trousers were from the actor's original costume, but had been altered to fit his successor, Colin Baker, for the regeneration sequence in *The Caves of Androzani* in 1983, and the early scenes of the next story, *The Twin Dilemma* [1984 – see Volume 40]. "There was a moment at first when I walked on, and felt that my costume was a little out of place in the surroundings," Peter Davison told *Radio Times*, "but as I grew into it again after an hour or so, that disappeared."

TARDIS continuity

"It was quite surreal to work with Peter Davison, because I watched him as a child avidly," explained David Tennant of the experience on BBC Radio Cymru's *Doctor Who: Back in Time*, "so to suddenly be in the TARDIS with him, dressed in all the gear, was a very surreal experience. I grinned for about the first hour. We couldn't turn over until I'd stopped grinning." During recording, Davison kept moving a switch on the TARDIS console for which Tennant had allocated a specific action... and Tennant had to inform him of the use to which he had mentally allocated it.

To ensure continuity with the Doctor's actions at the end of *Last of the Time Lords*, a DVD of the episode was available on set for reference. Russell T Davies was busy working on script rewrites for other episodes that day and had not planned on attending the recording, but received emails from Julie Gardner that morning reading, 'Go to the studios! It's Peter Davison! It's history!' Producer Phil Collinson – who had grown up watching Peter Davison's Doctor in the 1980s – then texted Russell saying that he was sending over a taxi to collect him. Consequently, Phil and Russell joined Peter and David in recording comments for *Doctor Who Confidential* during the day. At the same time, it was announced that David Tennant would further be supporting Children in Need by being featured in the official 2008 fundraising calendar.

"It turned out to be a brilliant little scene," Peter Davison told *Radio Times*, "I only found out afterwards that [David Tennant] was a fan of my Doctor because he sent me a very nice text saying that he was at first a bit tongue-tied." On *Doctor Who Confidential*, David Tennant admitted of Davison, "It's very weird to be doing a scene with him. Particularly on the TARDIS set. If I could show this to my 11-year-old self, he'd melt." ■



Connections: Repairs

- The Doctor is having to rebuild his TARDIS after the Master had used it as a paradox machine in *Lost of the Time Lords* [2007 – see Volume 56].

Left: Graeme Harper directs the minisode.



Connections: Techno-babble

- The Tenth Doctor makes reference to venting the TARDIS's thermo-buffer (as seen in the Fifth Doctor's début story *Castrovalva* [1982 – see Volume 34]), as well as the helmic regulator (first mentioned in *The Ark in Space* [1975 – see Volume 22] and name-checked in *Smith and Jones* [2007 – see Volume 54]) and "Ziton crystals" [sic] (referring to Zeiton-7 crystals featured in *Vengeance on Varos* [1985 – see Volume 40]).

PRODUCTION
Sun 7 Oct 07 Upper Boat Studios, Trefforest: TARDIS

Post-production

Right: The Doctor encounters a blast from the past.

Although Steven Moffat's script had been estimated to run to around 13 minutes, the rapid delivery of the dialogue by Peter Davison and David Tennant on the studio day had meant that the finished sequence – without any cuts – ran substantially shorter, at just under eight minutes.

The completed *Time Crash* began with material from the end of *Last of the Time Lords* showing Freema Agyeman as Martha Jones leaving the TARDIS, and continued with a shorter version of the standard opening titles – crediting the two Doctors. It concluded with a revised CGI shot of the *Titanic* (as used on *Voyage of the Damned*) and the promise that '*Doctor Who* will return at Christmas in *Voyage of the Damned*.' ■



Right: How many Doctors does it take to fly a TARDIS?



Publicity



Above: *Radio Times'* cover featuring the Fifth and Tenth Doctors.

- The tale of Peter Davison's expanded trousers was incorrectly reported in the story *Peter is Doctor grew* from *The Sun* on Saturday 13 October: 'Peter Davison had to wear Sylvester McCoy's TV outfit to film a spoof show – as he's too tubby to fit into his original costume.' The BBC issued its press material for *Children in Need* on Friday 19 October which promised 'a special scene from *Doctor Who*' among its many attractions, and Peter Davison's comment, "It is an honour for me to be able to make the connection between the Fifth Doctor and the Tenth Doctor," circulated by the BBC on Sunday 21 October, fuelled another promotional story, *So Doctor, Who are you?* from *The Sun* on Monday 22.

- *Who's Who?* asked *Radio Times* for the week of broadcast, devoting its cover to the encounter between the two Doctors, with Davison and Tennant standing by the TARDIS console. Inside, *Children in Need* in general and *Doctor Who* in particular was the subject of a three-page item with Peter Davison and Steven Moffat talking to Nick Griffiths. Naturally, the telethon was the first of the magazine's *Today's Choices* for Friday which mentioned the 'special episode' of *Doctor Who* while the programme listing informed viewers that they could catch the two Doctors between 8pm and 8.30pm. A brief extract from *Time Crash* also appeared as part of the *Children in Need* trailer.



Left: "You've changed the desktop theme, haven't you? What's this one, coral?

- In addition to the mini-episode, to raise more funds the *Doctor Who* production team offered a day on the set of *Doctor Who* with Russell T Davies, David Tennant and incoming co-star Catherine Tate (who was reprising her role as Donna Noble) in a "Things Money Can't Buy" auction run by Sir Terry Wogan on BBC Radio Two,



'PETER DAVISON COMMENTED, "IT IS AN HONOUR FOR ME TO BE ABLE TO MAKE THE CONNECTION BETWEEN THE FIFTH DOCTOR AND TENTH DOCTOR."'

announced on Tuesday 13 November. On eBay, Children in Need also auctioned the celery worn by the Fifth Doctor signed by Peter Davison, and a Pudsey Bear – the mascot of Children in Need – signed by David Tennant.

At Wogan's auction on Thursday 15 November – during which Russell T Davies was briefly interviewed about the prize – Mark Shift of Clitheroe in Lancashire generously donated the winning sum of £37,000 so that he, his wife Andrea and five-year-old *Doctor Who* devotee son Joshua could visit the show in Cardiff and take part in creating some of the show's sound effects. "I am so very, very proud to not only provide my son a day that he will remember for the rest of his life, but also be able to be a part of making an enormous difference to the lives of many other children," said Shift.

Broadcast

On the live BBC One broadcast hosted by Terry Wogan from BBC Television Centre, the item was introduced by John Barrowman who played Captain Jack Harkness in both *Doctor Who* and *Torchwood*. Arriving from a signing at HMV in Oxford Street, Barrowman performed *Your Song*, a track from his new album *Another Side* which had been released on Monday 12 November before announcing the "*Doctor Who* exclusive". *Voyage of the Damned* guest star Kylie Minogue also performed her new song *2 Hearts* later that evening. After *Time Crash* had been broadcast, the *Children in Need* website offered the chance to see the mini-adventure again (this time running to 8'00" with a full title sequence and producer and director credits superimposed) plus a special 7'33" *Doctor Who Confidential*. This remained available for the next week.



Left: The Doctors show their support for Pudsey.



Left: The two Doctors come face-to-face.

Running against *Thin Blue Line*, a *Tonight* Special on ITV1, *Children in Need* attracted 45 per cent of the viewing audience, peaking during the quarter hour slot from 8.15pm when *Time Crash* aired; this gave an overnight rating of 10.9 million. After midnight, *Time Crash* was repeated as part of the ongoing broadcast, and seen by over two million night-owls. On the night, the event raised a total of £19,089,771.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Time Crash	Friday 16 November 2007	8.16pm-8.24pm	BBC One	7'42"	10.9M[1] (-th)	-

[1] Overnight figure. For that part of *Children in Need*; the average for the early evening broadcast was 9.56M (7th) and the AI was 77

REPEAT TRANSMISSION

Time Crash	Saturday 17 November 2007	0.42am-0.50am	BBC One	7'42"	2.4M (-)	-

Merchandise

Left: Character Options' Tenth and Fifth Doctor action figure set.

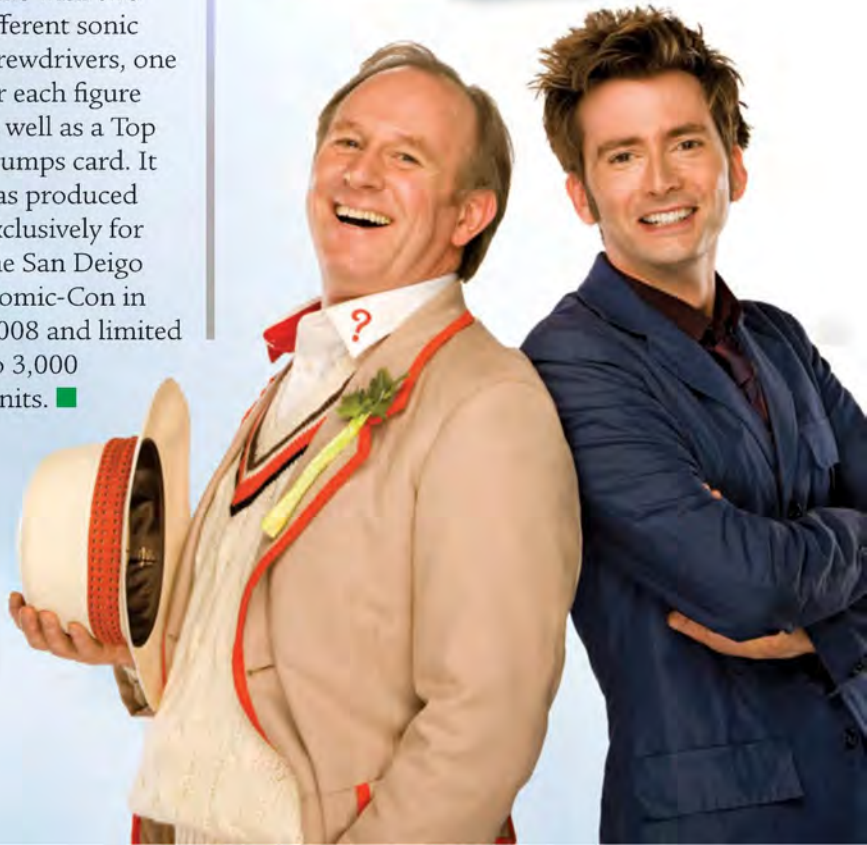
Time Crash was included on the BBC DVD release of *Voyage of the Damned* in March 2008. It also featured on *The Complete Fourth Series* DVD box set issued in November 2008, and subsequently was also reissued in *Doctor Who: The Complete Series 1-4* in October 2009, the *Doctor Who Complete Series 1-7* Blu-ray box set in November 2013, the DVD reissue of *The Complete Fourth Series* in August 2014 and *The Complete Fourth Series* Blu-ray in August 2015.

A set of *Time Crash* 5" action figures was available from Character Options in July 2008. This twin pack contained figures of both the Fifth and Tenth Doctors. The Fifth Doctor figure with celery stalk was exclusive to this twin pack. The set came with two different sonic screwdrivers, one for each figure as well as a Top Trumps card. It was produced exclusively for the San Deigo Comic-Con in 2008 and limited to 3,000 units. ■



Below: *Time Crash* was included on the DVD release for *Voyage of the Damned*.





Cast and credits

CAST

David Tennant The Tenth Doctor[1]
Peter Davison The Fifth Doctor[1]

[1] No closing titles hence not billed with a specific role

CREDITS

Written by Steven Moffat
Producer Phil Collinson[2]
Director Graeme Harper[2]
1st Assistant Director: Dan Mumford[3]
3rd Assistant Director: Andy Newbury[3]
Additional Assistant Director: Kevin Myers[3]
Drivers: Kevin Kearnes, Andy Newbury[3]
Continuity: Non Eleri Hughes[3]
Script Editor: Brian Minchin[3]
Focus Puller: Ant Hugill[3]
Camera Assistant: Tom Hartley[3]
Grip: John Robinson[3]
Jimmy Jib: Arun Taylor[3]
Boom Operator: Ramon Pyndiah[3]
Electricians: Ben Griffiths[3], Clive Johnson[3]
Supervising Art Director: Arwel Wyn Jones[3]
Standby Art Director: James North[3]
Senior Props Maker: Penny Howarth[3]
Costume Supervisor: Lindsay Bonaccorsi[3]
Asst Costume Designer: Rose Goodhart[3]
Costume Assistant: Barbara Harrington[3]
Make-Up Artist: Morag Smith[3]
Assistant Editor: Carmen Roberts[3]
Post Production Supervisors: Samantha Hall[3], Chris Blatchford[3]
Post Prod Co-ordinator: Marie Brown[3]
Online Editors: Matthew Clarke[3], Mark Bright[3]
3D Artist: Mark Wallman[3]
2D Artist: Simon Holden[3]
Colourist: Mick Vincent[3]
Dubbing Mixer: Tim Ricketts[3]
Sound Editor: Paul McFadden[3]
Sound FX Editor: Paul Jefferies[3]
With thanks to the BBC National Orchestra of Wales[3]
Original Theme Music: Ron Grainer[3]
Casting Director: Andy Pryor CDG[3]
Production Executive: Julie Scott[3]
Production Accountant: Oliver Ager[3]
Sound Recordist: Ray Parker[3]
Costume Designer: Louise Page[3]
Make-Up Designer: Barbara Southcott[3]
Music: Murray Gold[3]
Visual Effects: The Mill[3]
Visual FX Producers: Will Cohen[3], Marie Jones[3]
Visual FX Supervisor: Dave Houghton[3]
Editor: Ceres Doyle[3]
Production Designer: Edward Thomas[3]
Director of Photography: Rory Taylor[3]
Production Manager: Jennie Fava[3]
Executive Producers: Russell T Davies[3], Julie Gardner[3]

[2] Online and DVD versions only
[3] Uncredited



Below: Steven Moffat visits the TARDIS set.

Profile

MURRAY GOLD
Composer



Murray Jonathan Gold was born 28 February 1969 in Portsmouth. By his teens he was enjoying the music of David Bowie and 2-Tone acts like The Specials.

After grammar school, he studied history at Cambridge University. While there, he was in a band with Colin Greenwood, later bass player with Radiohead. Gold also wrote plays featuring his own music, taking *Glue Wedding* (1991) to the Edinburgh Fringe.

After graduating, his play *Resolution* (1994) was staged at Battersea Arts Centre, and he wrote music for Radio 1 spoof *The Knowledge* (1993), and Ben Miller radio play *The Young Postmen* (1993). The death of Gold's brother in 1996 spurred him on, writing music for movie *Mojo* (1997) and a stage adaptation of *Candide* (1997).

Below: Murray Gold's music from *Doctor Who* has been performed at many concerts, including the 2008 BBC Proms.



Through Marc Munden, director of *Rebel With a Cause* (1997), a documentary Gold had scored, he won his first TV drama project *Vanity Fair* (1998), earning him a BAFTA-nomination. Seeing *Vanity Fair*, Russell T Davies invited Gold to write for *Queer as Folk* (1999-2000), Gold's score earning another BAFTA nod and RTS award win. Several scores followed for Davies; *The Second Coming* (2003), *Mine All Mine* (2004) and *Casanova* (2005), the latter earning Gold's third BAFTA nomination.

Other credits included *Love in the 21st Century* (1999), *Randall & Hopkirk (Deceased)* (2000/1), *Clocking Off* (2000-2), *Shameless* (2004), *Little Joe and the Best of All Possible Worlds* (2002), a radio play starring Tom Baker, and films *Beautiful Creatures* (2000) and *Wild About Harry* (2000).

He continued scriptwriting, radio play *Electricity* (2000) winning a Richard Imison award, and *50 Revolutions* (1999) running at the Whitehall. *Electricity* was staged at the West Yorkshire Playhouse in 2004, starring Christopher Eccleston just before going into *Doctor Who*.

Gold received an email from Russell T Davies around October 2004 asking him to score *Doctor Who*, and set to work immediately. The first series was recorded almost entirely on electronic instruments recreating orchestral sounds. The production team wanted a more orchestral feel rather than the synth "weirdness" he had expected, with a working brief of "Big tunes!" He blended synthetic rhythms, orchestral strings and brass melodies with other tonal elements. The piece *Westminster Bridge* in *Rose* [2005 – see Volume 48] was based on surf guitar track *Cecilia Ann* by alternative rock band the Pixies, while Gold added cor anglais to *Boom Town* [2005 – see Volume 50] and utilised The Crouch End Festival Chorus in episodes including *Doomsday* [2006 – see Volume 53]. *Doomsday*'s main romantic theme used chugging rock rhythms, acoustic and electric guitars and Melanie Pappenheim's ethereal vocal.



His music was first augmented by the National Orchestra of Wales for the 2006 series, with scores arranged by Ben Foster. Gold also produced several reworkings of Ron Grainer's theme, retaining elements of Delia Derbyshire's original arrangement.

His scores included several vocal collaborations. Tim Phillips sung the festively Spector-esque *Song for Ten* in *The Christmas Invasion* [2005 – see Volume 51], later re-recorded by Divine Comedy singer Neil Hannon, who also sang *Love Don't Roam* for *The Runaway Bride* [2006 – see Volume 54], a pastiche of Al Wilson's Northern Soul tune *The Snake*. Welsh mezzo-soprano Katherine Jenkins performed on *Abigail's Song* for *A Christmas Carol* [2010 – see Volume 66].

Gold had a screen cameo as a musician (with false moustache) in *Voyage of the Damned* [2007 – see Volume 57].

Although Gold relocated to New York, the casting of Matt Smith enthused Gold to continue beyond the David Tennant era. Among new compositions, *I Am the Doctor*, a violin and flute-led track punctuated by triumphant brass, was much reused throughout Smith's era.

Over 12 years, Gold scored every episode from *Rose* to *Twice Upon a Time* [2017 – see Volume 89], reutilising previous cues where appropriate. He also wrote themes for *The Sarah Jane Adventures* (2007) and *Torchwood* (2008/11). His *Doctor Who* soundtracks have been issued on CD, and showcased in *Doctor Who* Proms concerts at the Royal Albert Hall in 2008, 2010 and 2013.

Left: Murray Gold's soundtracks have been issued on CD.

Gold's other scores include *Perfect Parents* (2006), *The Devil's Whore* (2008), David Tennant's *Single Father* (2010), *Scott & Bailey* (2011/12), *The Musketeers* (2014), David Attenborough documentary *Life Story* (2014/15), *Last Tango in Halifax* (2012-16) and Christopher Eccleston's *Come Home* (2018). He continued to work with Russell T Davies on *Cucumber/Tofu* (2015), *A Midsummer Night's Dream* (2016) and *A Very English Scandal* (2018).

His radio play *Kafka the Musical* (2011), starring David Tennant, won Gold a Tinniswood Award in 2013. ■

Errata

VOLUME	PAGE	ERROR	CORRECTION
1	65-66	'Even at this stage there were attempts to replace the image of a face within the feedback patterns, with [graphic designer] Bernard Lodge and assistant Tony Halfpenny standing in front of the cameras during the tests.'	The people in the test title sequence were in fact Mervyn Pinfield and Jim Stevens. This correct information was given in the Mervyn Pinfield Profile in Volume 5.
1	76	"'I never really liked the set," admitted Waris Hussein on the DVD commentary for *Inside the Spaceship*, recalling how he felt the ship's interior had been "cobbled together".'	Waris Hussein's comment comes from the DVD documentary *Inside the Spaceship*.
2	65-66	The paragraph at the end of page 65 and beginning of page 66 places a scene in *The Wall of Lies* (the travellers trying to escape and the original draft-script idea of Susan distracting a guard).	This scene was from *Rider from Shang-Tu*.
2	68	'Several new speeches were added to the conversation between Marco and Ian shortly before recording, notably about the tales of burning coal and flying fish.'	This added speech wasn't 'new' as such – it's not in the camera script but it was in all earlier drafts of the script and was reinstated on additional script pages.
2	89	The synopsis for *The Velvet Web* states that Sabetha has one of the keys, 'given to her by her father, Arbitan'.	The key that Sabetha has was given to her by the Morpho creatures, not Arbitan.
5	14	The quote from David Whitaker – "I became fascinated with the relationship between Richard and his sisters, which was almost incestuous in its intensity" – is credited as coming from *Doctor Who Magazine*.	The interview was first published in the fanzine *The Doctor Who Review* in 1980. Sections of it were cited in issues 98 and 200 of *Doctor Who Magazine*.
5	27	It is stated that the film print of *The Lion* was discovered in January 1998 and was 'thought to be' sourced from the New Zealand Broadcasting Corporation (NZBC).	It was in fact discovered in January 1999 and was definitely sourced from NZBC.
5	29	'A triple DVD set entitled *Lost in Time* featuring the first and third episodes of *The Crusade*, was produced by BBC Worldwide in November 2011.'	*Lost in Time* was released on November 2004.
5	112	David Whitaker is credited as the Story Editor.	The Story Editor for *The Chase* was Dennis Spooner.
6	94	The introduction for *The Daleks' Master Plan* states: 'In this way it's somewhat like the loosely connected 1977/8 series – that concerned the hunt for the Key to Time.'	The Key to Time arc ran across the 1978/9 series.
8	98	'[Julia] Smith included a fade down to black and back up again for the rest of the opening TARDIS scene; this was to create a commercial break for overseas sales to commercial stations and was edited out of the BBC transmission.'	This was not edited out of the BBC transmission.
8	133	'Programme exchange provided 112 feet of silent 35m footage of a Western.'	This was the 1943 movie *The Kansan* (AKA *Wagon Wheels*); the bank robbery scene at the start of the film was used; BBC TV had screened the film in the 1950s.

8	143	The 8mm off-air clips of Episode 4 of *The Tenth Planet* were 'filmed by a fan on broadcast in Australia in 1960'.	*The Tenth Planet* was first broadcast in Australia in June 1967.
9	115	The synopsis for Episode 4 of *The Moonbase* states that the Doctor uses the gravitron to deflect the Cybermen's weapon. 'It fires a bolt of energy which the Doctor deflects using the gravitron.'	The Doctor deduces that, with the gravitron on, the natural forcefield it creates around the dome will cause the beam to deflect.
10	22	'The brown fibreglass Macra prop constructed by Shawcraft was nearly 10 feet tall.'	Although its exact height is not known, the Macra prop was considerably less than 10 feet tall.
11	34	The original transmission times for *The Abominable Snowmen* are listed as 5.25pm-6.50pm.	The correct timings for the transmission of this serial were 5.25pm-5.50pm.
11	89	'Sarah Lisemore (the daughter of production assistant Martin Lisemore)...'	Sarah was the wife of Martin Lisemore.
11	92	'Around 100 feet of silent 35mm film material showing volcanoes, earthquakes and buildings collapsing was accessed from the BBC's archives for the eruption of the Hungarian mountains.'	The volcano footage came from Haroun Tazieff's 1958 documentary film *Les Rendez-vous du diable*.
11	103	'Episode 3 was selected to be kept by the BBC Film and Videotape Library as an example of *Doctor Who*'s 1967/8 series...'	There is no definitive evidence to explain why this particular episode was not wiped.
11	104	Referring to *Lost in Time*: 'This triple DVD set included Episode 3 of *The Enemy of the World*. The DVD also included surviving clips from the story.'	Aside from Episode 3, no additional clips of *The Enemy of the World* were included as part of the *Lost in Time* DVD release.
12	51	The text cuts off prematurely at the end of the introduction.	The final full sentence should read: 'It's perhaps the less successful half of a pair of Cybermen stories that bookend the series, but if two isolated episodes of *The Tomb of the Cybermen* existed and *The Wheel in Space* was lost in its entirety, would we be more inclined to hanker after this crazy tale of the Cybermen's most extraordinary **plan yet**?'
13	76	'Episodes One and Two used brief snatches of an unidentified stock pop tune as heard on the IE disposable radio given to Jamie.'	In Episode One, the music heard on Jamie's radio is *Organ Mania* by Alan Hawkshaw and Keith Mansfield from the 1968 KPM LP *Soul Organ Showcase* (KPM 1027). The same LP provides more music for the radio, *Piccadilly Night Ride* by Alan Hawkshaw and Keith Mansfield, in Episode Two.
14	76	The Profile for Terrance Dicks claims that *Intercrime*, a 1963 *Avengers* episode that he wrote with Malcolm Hulke, was reworked into the 1969 episode *Homicide and Old Lace*.	The latter was derived from footage shot for a later script, *The Great Great Britain Crime* (aka *The Great Great Britain Case*), an abandoned episode which also featured the Intercrime organisation.
15	27	'Preliminary filming was undertaken at RAF Finningley on Tuesday 1 July. Regular *Doctor Who* composer Dudley Simpson recorded the theme tune and incidentals at Riverside Studios on the evening of Monday 4 August. The two episodes were then recorded at Television Centre on Thursday 7 and Thursday 14 August.'	This is actually a reference to *Special Project Air*, a separate production on which Peter Bryant and Derrick Sherwin were working at the same time as *Spearhead from Space* was in development.
15	32	Ellis Jones was cast as the 'RAF technician'.	Although Ellis Jones was initially cast as 'RAF technician', the role was later changed to 'UNIT technician'.

15	53	The Profile for Jon Pertwee states that he introduced the second episode of *Dimensions in Time* as part of *Noel's House Party*.	Jon Pertwee and Noel Edmonds introduced the first episode on the set of *Noel's House Party*, which was being broadcast as a segment on *Children in Need*. Edmonds introduced Part Two on the regular Saturday show on his own.
17	80	'While still producer, Letts selected *The Dæmons* to be retained by the BBC Archives.'	Although it is known that Letts was certainly keen that *The Dæmons* should not be wiped, there is no firm evidence to suggest that he made any formal request.
17	104	There are some errors in the story synopsis for Episode One of *Day of the Daleks*.	In Episode one, the guerrilla that appears in Sir Reginald Styles' study is the same as the one clubbed by the Ogron – they are not two different guerrillas as the synopsis states. Also, the guerrilla is not killed by the Ogron but critically injured – when the UNIT soldiers find his prone body, the Doctor says "he's in a bad way" and later confirms he is "severely injured".
17	137	'A special trailer... aired regionally on Thursday 30 December, with narration by John Brabon.'	Different versions of this trailer also aired at 8.58pm on Wednesday 29 December, and 9.14pm on Friday 31 December; further trails ran at 11.20am and 4.38pm on New Year's Day.
20	10	In the synopsis for Episode One of *Planet of the Daleks* it says that 'Jo helps him [the Doctor] into the TARDIS where she uses the telepathic circuits to send a message to the Time Lords'.	It was the Doctor who sent the message.
22	44	'Tom Baker watched the broadcast in Notting Hill Gate...'	Tom Baker watched *Robot* Part One in costume as the Doctor with children at the Cell Barnes Hospital near St Albans.
22	105	'Apart from Donald Douglas as Vural, the actors playing the principal GalSec crewmen were all native South Africans.'	Peter Walshe had grown up in South Africa.
22	105	The text prematurely cuts off at the end of the Pre-production section for *The Sontaran Experiment*.	The full final sentence should read: 'Jones had submitted a further *Doctor Who* story idea to Terrance Dicks in 1970, but it had **been rejected**.'
23	51	The synopsis for Part Four of *Revenge of the Cybermen* states that the Doctor deactivates the Cybermen's detonation device.	The Doctor doesn't deactivate it – the explosion caused by Lester's self-sacrifice results in the machine being damaged and breaking down on its own.
23	104	'Stewart offered to be "killed off" and make a grand exit.'	This should read: 'Courtney offered to be "killed off"...'
23	125	There is an error in the broadcast information of *Terror of the Zygons* in Australia: 'Australia purchased the story in May 1976 and screened it uncut with a 'G' rating in 1978.'	*Terror of the Zygons* was in fact heavily edited with several sequences trimmed or removed for Australian broadcast.
24	134	*The Brain of Morbius* edited VHS release is listed as being released in 1995.	The edited version of *The Brain of Morbius* was released in July 1984 and the four-part version was released in July 1990.
30	16	The dates of JS Bach's life are given as 1917-1923.	JS Bach was born in 1685 and died in 1750.
32	35	'A starfield sequence using the old logo had been produced in 1979 and never used.'	The 1979 starfield sequence with the diamond logo was used in trailers for *Destiny of the Daleks*.
33	106	The figure of Melkur is captioned as being a Character Options action figure.	The figure was in fact released by Dapol.

34	118	The caption states that Colin Howard provided the cover artwork for the DVD release of *Kinda*.	Colin Howard provided the cover art for the VHS release of *Kinda*, not the DVD.
34	121	In the cast list for *Kinda*, the 'Panna/Mary Morris' credit has been transposed.	The actress' name (Mary Morris) should be listed first, and the character's name (Panna) should be listed second.
37	124	'The complete broadcast version [of *The Five Doctors*] was released in July 1990 with a cover painting by Alister Pearson. This limited edition box set included collectors' postcards.'	The postcards did not come with the VHS released in 1990, but accompanied the Special Edition VHS which was released in 1995.
40	73	'Originally it was felt that the Cybermen would need protective clothing while on the surface of Telos since the atmosphere was poisonous to them, and it was planned that they should wear blue overalls and plastic bubble helmets. These were dropped on the morning that shooting began when it was felt that this made the silver giants look rather silly, as well as being awkward for the actors involved.'	According to costume designer Anushia Nieradzik, the proposed protective clothing for the Cybermen was abandoned at an early stage, and the outfits were never actually made or designed.
42	106	A connections box states that: 'The 3D computer game that the Mogarians are playing is in fact a real arcade video game called *Phoenix* which was first released in 1980.'	The game was actually *Zalaga*, the BBC Micro/Electron version of *Galaga*, coded by Orlando (Nick Pelling).
53	131	In the production notes box for *Army of Ghosts/Doomsday*, Loudoun Square is stated as being in 'Gabalfa'.	Loundoun Square is in Butetown, not Gabalfa.
55	128	'... a disused paper mill in Caldicot owned by the St Regis Paper Company...'	This was near Caldicot at Sudbrook.
56	23	The final sentence that starts at the bottom of this page has some missing text.	The sentence should read: 'While not on set for Block Six, David Tennant could be found within the pages of *Radio* ***Times*** **commenting** on the 2006 series...'
56	56	'He recalled how in his childhood his family had spent Christmas at a lonely hotel in Dorset, near to which was an abandoned church and graveyard...'	The location was in fact Ickworth in Suffolk, the church being St Mary's Church.
66	118	Marcus Wilson is credited as the producer for *A Christmas Carol*.	The producer for *A Christmas Carol* was Sanne Wohlenberg.
67	16	At the end of *The Curse of the Black Spot* Pre-production section, the text cuts off prematurely: 'The shooting script for *Doctor Who 11-2 Episode 9* was then issued on Wednesday 26 January under the title *Siren*, while the shooting schedule supplied to the crew the next day...'	The full final sentence should read: 'The shooting script for *Doctor Who 11-2 Episode 9* was then issued on Wednesday 26 January under the title *Siren*, while the shooting schedule supplied to the crew the next day **was headed The Siren**.'
72	102	'Character Options issued 'The Impossible' collectors' set in August 2014 which included 3.75" action figures of the Eleventh Doctor in costume from *The Snowmen* and the Victorian Clara Oswald.'	The scale of the figures in this set are 5" and the Clara figure is in her Oswin Oswald red dress.
81	127	The credits for *The Girl Who Died* list 'ZZ Top' as being played by Jonathan Colwill.	It was in fact Chris Lane who played 'ZZ Top', Jonathan Colwill played the villager nicknamed Daphne and Alec James the one nicknamed Noggin the Nog.

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